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SECRETARY MELLON BUYS HALS WORKS

Member of the Cabinet Acquires Two Portraits, One of Which Belonged to Former Head of German Government—Also Gets a Stuart "Washington"

It became known in the art world this week that Mr. Andrew W. Mellon, shortly before he became Secretary of the Treasury in President Harding's cabinet, made some notable additions to his collection of old masters. Among his purchases are two notable examples of Franz Hals, "Portrait of a Man" and "Portrait of an Old Woman." Another important addition is a bust-length portrait of George Washington by Gilbert Stuart.

The "Portrait of an Old Woman," it is understood, came from Germany, where it was a part of the collection of Jules Simon, former head of the German government. It was from this collection that the late Henry C. Frick obtained his Vermeer, "Woman Receiving a Letter."

Although Mr. Mellon has been a collector of art for the last twenty-five years, it has not been generally known by the public. In his home on Woodland road, near Pittsburgh, are many fine paintings, especially examples of the Old English masters of portraiture.

It is because of Mr. Mellon's known interest in the arts that the art world is counting on him as an ally in the American Government should the welfare of art become at stake.

St. Louis Buys Greek Marble of the School of Praxiteles

ST. LOUIS.—The City Art Museum has just acquired from the Canessa Galleries, of New York, an important example of Greek sculpture, in marble, of the fourth century B.C. The piece is a well preserved and finely modeled head of a woman. It was excavated in Thasos, an island in the Aegean sea off the coast of Turkey. From its style it is believed to have been carved about 330 B.C., by a sculptor of the school of Praxiteles.

The piece is described and illustrated in Mitchell's "History of Ancient Sculpture" and in other publications, and is well known to authorities on antique art both in Europe and America. The head, which is life-sized, presents the likeness of a young woman of charming and gracious aspect. It has been suggested by the eminent French authority, Salomon Reinach, that it is the idealized portrait of a celebrated poetess, represented in the rôle of a Muse.

In point of style the piece belongs to the school of Praxiteles. Evidences of Praxitelean influence are the deep-set, reflective eyes, the oval face and slight protuberance of the forehead above the eyebrows, and above all, the delicate modeling of the surface of the face. The head exhibits no traces of the changing ideals which began to affect Greek art toward the end of the fourth century B.C., when sculptors sought to portray extremes of physical and mental suffering, rather than the "languorous grace" of Praxiteles.

The piece was at one time in the collection of Count Fels, a German residing at Corfu.

Report Discovery of Important Hobbema Landscape in England

LONDON.—The *Evening Standard* is authority for the statement that a discovery of much interest to art lovers has been made in England, the find being a fine specimen of Hobbema's work. The genuineness of the picture is vouched for by Professor Laurie, of Heriot Watt College, Edinburgh, who pronounced the canvas to be a rare work by Hobbema.

The painting, a landscape, measures 5 feet 5 inches by 4 feet 9 inches. For years it hung in a country house. It has now been brought to London, and will be offered for sale privately.

Already Dutchmen are coming over from Holland to see the picture, says the *Standard*, which ventures the hope that it will be retained in England.

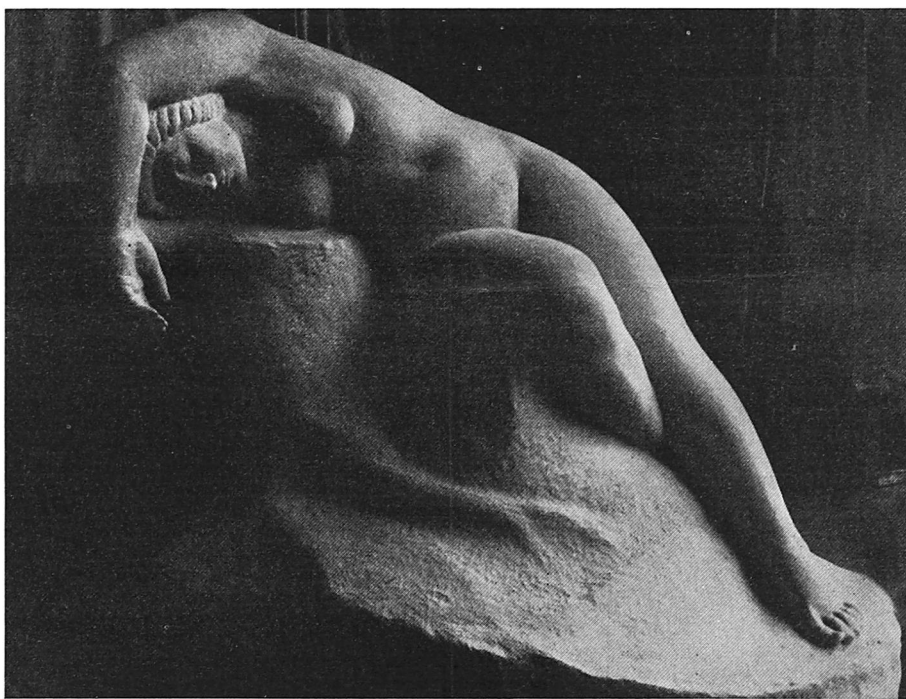
Detroit Buys Its Favorite Paxton

DETROIT.—William M. Paxton's "A Woman Sewing," which won the popularity contest by straw vote at the seventh annual exhibition of the Detroit Institute of Arts has been purchased from the Merrill Fund for the museum's permanent collection. The exhibition will close May 30.

London Has Child Art Prodigy

LONDON.—Miss Eileen Soper, aged fifteen, had two etchings accepted by the jury at the Royal Academy. Her plates, "The Swing" and "La Barrière Cassée," are reproduced in the *Times*.

"If It's Art, It's in The Art News"



"EVE"

At the Polish Exhibition, Salon de la Société Nationale, Paris.

By EDOUARD WITTIG

SCULPTORS TO START NEW NATIONAL BODY

Rival to National Sculpture Society Will Include MacMonnies, Bartlett, Flanagan, Harvey and Brush

This country is soon to have two national organizations of sculptors. Plans were completed this week for the launching of "The Society of American Sculptors," which, though its promoters disclaim any hostility to the old established National Sculpture Society, will at least be a rival to the older body.

The nucleus of the new society is composed of an even dozen men, some of whom are world-famous. Frederick MacMonnies is one, and Paul W. Bartlett, who at one time was president of the National Sculpture Society, is another. Thomas Hastings, of the firm of Carrère and Hastings, architects, is also one of the group. Others are Franklyn Paris, Rudolph Evans, John Flanagan, Furio Piccirilli, Attilio Piccirilli, Salvatore Bilotti, Eli Harvey, Leon Hermont and Jerome Brush.

The society, it is announced, will be broad in its policy, and it is believed that many of the younger men will join its ranks. So far as is now evident, there will be no strife between the new organization and the old. In fact, the membership will probably overlap in many instances.

However, it is dissatisfaction with the National Sculpture Society that has made the new organization possible. From time to time there has been discord and resignations from the older body and this condition, it is declared, has kept many of the younger sculptors from joining it. The most recent discord was caused by the dispute over the proposition to make the soldiers' and sailors' arch, at Fifth avenue and Twenty-fifth street, a permanent monument. This dispute was aired at the time in the newspapers.

Robert I. Aitken is now president of the National Sculpture Society, and Robert Hinton is secretary.

"Americanism," it is declared, will be the watchword of the new society, and its aim will be to make the sculptured monuments of the country express the ideals of "the American school," as distinct from European influences.

Mr. Bartlett in talking of the project, said: "The new society is not 'anti'-anything, but it will be pro-sculpture and pro-American. It will be broad in policy and will recognize natural conditions here. It will take in anyone who is a good sculptor and a good American."

"The primary and fundamental object of the society will be to give a little direction to the tendencies and tastes in sculpture in this country, and to foster its development in the spirit of today. Works of art will be interesting to the future only as they are interpretations of the life of the present."

"The society will be composed of men who understand each other. This is especially important, because at the present time there are several very important monumental projects in view which require the co-ordination of the efforts of artists in the same spirit as was manifested by the sculptors who worked on the great cathedrals of the middle ages."

EPSTEIN STARTS A NASAL CONTROVERSY

"Vandalism," He Cries, When British Museum Tries to Make Old Statues More Handsome by Repairing Noses

LONDON.—Antique statues in their travels through the ages have a distressing tendency to acquire damaged noses, a feature that often confers upon them an unfortunately grotesque effect. The sculptor Epstein, however, considers any such tampering with the work of the ancients as is comprised in the restoration of a nose-tip, as a piece of vandalism to be combated to the utmost, and he has been writing to the press, expressing his feelings on the subject with considerable force.

Especially keenly does he resent the indignity offered to the Demeter of Cnidos in the form of a plaster tip to his disfigured nose. So violently has he condemned this "incredible crime" that hundreds of people who took not the slightest interest in the statue hitherto, have made it their business to go and visit it now that it has been restored.

As the plaster can at any time be removed with the greatest ease and without in any way hurting the original marble, no great harm can have been done to the statue in any case.

The British Museum authorities claim that the average visitor is quite unable to enjoy a noseless figure, his artistic susceptibilities being apparently far less evolved than those of Jacob Epstein. When the "man-in-the-street" has been sufficiently trained, no doubt the plaster restorations will be duly removed. —L. G.-S.

Junior Art Patrons to Run Gallery Under Mrs. Sterner's Management

Mrs. Albert Sterner has resigned her position with the Knoedler Galleries, which she had held for the last six years, in order to devote all of her time to the society she has founded, the Junior Art Patrons. Next season the society will occupy galleries at No. 22 West Forty-fourth street, where it will hold regular exhibitions of works by the men whom Mrs. Sterner has long desired to exploit. The initial exhibition of the society, which closed last week at the American Fine Arts Galleries, proved decidedly encouraging. A large number of persons visited the exhibition and several important oils and a greater number of drawings were sold.

X-RAYS AND PIGMENTS

THE AMERICAN ART NEWS next week will publish the first of a series of three illustrated articles on "The X-Ray of Pigments and Paintings" by Dr. Maximilian Toch, professor of industrial chemistry of Cooper Union and fellow of the Royal Chemical Society, of London. These articles will be exceedingly informative both to the artist and layman.

NO DUTY ON ART, IS NATION'S PLEA

Art Organizations of Country Voice Vigorous Protest Against Revival of Tariff—Pamphlet by John Quinn Says Such Action Would Be "Monstrous"

Aroused by the possibility that the present Congress, in revising the tariff, may put a duty back on the importation of art, the American art world has issued a mighty protest against such action. Following the vigorous resolutions passed by the American Federation of Arts at its convention in Washington last week, a pamphlet reviewing the whole situation, and backed by the protests of all the important art organizations and museums of the country, has been issued. It was written by John Quinn, of New York, lawyer and art collector, and voices the unanimous sentiment of artists and everyone else interested in art.

Mr. Quinn reviews in vigorous language the arguments in this most vital cause. Copies of the pamphlet should be placed in the hands of the editors of local papers by art lovers in every community, accompanied by personal representations. It will be mailed to anyone on application to THE AMERICAN ART NEWS.

Among the organizations which join in this protest are the National Academy of Design, the Fine Arts Federation of New York, with its sixteen constituent societies; the League of New York Artists, the National Arts Club of New York, the Cincinnati Museum Association and other like bodies.

Mr. Quinn represents that a tariff on art would be a monstrous thing and a blow at the nation's culture and progress. He confutes the argument that art is a luxury. He says:

"Art is no more a luxury than education is a luxury, or than religion is a luxury, or than science is a luxury."

"As education and science are not taxed, and should not be taxed, for it would be monstrous to tax them, so art should not be taxed. To tax art is in effect to tax institutions engaged in educational work. Art knows no country and its cultivation should be as free as can possibly be made."

"The art of every age is the fine flowering of all the scientific and all the philosophical thought of its own day and time. It quickens vitality and intensifies the love of beauty and the love of country and increases the joy of life."

"John Ruskin and William Morris did more perhaps than any men of their time in England to bring art to the people and to promote art made by the people and for the people, as a joy to the maker and to the user, and it was William Morris who said: 'I do not want art for a few, any more than education for a few, or freedom for a few.'"

"Morris regretted the passing of the days when art was everywhere in life, when nearly everything that was used and seen was the work of men's hands and was a joy in the making and a joy to the user. But the steam engine and electricity and machines and inventions have greatly changed life. Today it is the artist and the craftsman who stand between the harshness and the crudeness of machines and their unlovely, if necessary, products, and a fine life. Art is needed more now than it was needed in the Middle Ages before the steam engine was invented, when nearly all workmen were artists."

"The idea that a tariff on art can be justified as a tax on luxuries is based on the assumption that education in the highest sense is a luxury that should be penalized."

"Hundreds of million of dollars a year are expended in this country on education and science. Yet it would be a monstrous and barbarous thing to tax education and science; or to compel our universities and colleges and scientific institutions to deduct a tax from the salaries of their teachers, professors and investigators. It would be a barbarous thing because it would be a tax upon science, a tax upon culture, a tax upon civilization."

"To put a duty upon art would tend to drive our art students abroad to see and study the works of living masters and to be in touch with the vital artistic thought of today. Art ought to be a living vital thing. Not only would a tariff on art tend to deprive American art students of the vital living contemporary art of Europe, but it would deprive other persons who desire and love art and are anxious to acquire the best living art if they can, of a reasonable opportunity of doing so, unless they pay a tax upon all their purchases."

"The standards of taste and culture in the fine arts are higher today than they were fifty or a hundred years ago. The culture of today passes by as obsolete and lifeless and unworthy of study hundreds of works of art that were popular fifty or even a hundred years ago. Works of genius remain. But living men of

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genius did not all cease to create works of
genius a hundred years ago.

"Time is indeed a test, but time is not the
only criterion of the worth of a work of art.
The tax on fine art less than one hundred years
old often merely puts a premium on the faded
and dead art of the past.

"As well might one put a premium on obso-
lete music, obsolete philosophy, obsolete medi-
cine, obsolete science, as upon old art, whether
it be still alive and vital or obsolete or dead.
Too much old art is lifeless to the young gen-
eration. Much of it is, of course, splendid and
precious, and many American collections are
fine and priceless. But our art-loving public,
art students and persons of moderate means,
who cannot buy priceless old masters but who
still have the capacity of youth to be thrilled
and enchanted, ought to have the opportunity
to acquire contemporary works of art free of
any tax.

"To provide that art imported by museums
shall come in duty free, would not meet the
situation, because the museums do not directly
buy all their work abroad, but more than all
they depend upon gifts and bequests from
private persons.

"New art movements are in the air in many
countries of Europe. Living art cannot stand
still and merely repeat the ideals and the fash-
ions of generations that are dead. Those new
art movements are known and their works
seriously studied nearly everywhere except in
America. Here we too often copy only the
studio models and repeat the subjects and
technique made familiar and popular, a gener-
ation or more ago.

"It is a commonplace in art history that
painting and sculpture have passed and are
now passing and will continue to pass through
new phases, and that representatives of old
schools survive after a new school has ap-
peared.

"It is also a commonplace in art history that
the contemporary art of one country reacts
upon and influences the work and moulds the
ideas and style of living artists in other coun-
tries. At the beginning of the last century the
work of Turner and Constable in England in-
fluenced French art. France then had classic
and romantic art. The study by French art-
ists of contemporary English art influenced
the Barbizon school and France produced the
work of Corot, Rousseau, Daubigny, Diaz,
Courbet and other masters. Then followed
the Impressionists and France again produced
the work of Manet, Monet, Degas, Renoir and
other great artists whose influence is still felt.
The world is now beginning to recognize that
Cezanne, the greatest of the moderns, was one
of the great masters.

"Why should American art students and
those who are interested in fostering art be
deprived of the chance to see exhibitions of the
latest modern work? Each of those art move-
ments was in its turn attacked by certain pro-
fessors, certain academicians and certain offi-
cial portrait painters and makers of official
sculpture of their day, the old men of the
academies and the artists who were tired or
worn out and whose youth and inspiration were

gone. Each of those movements was, when
vigorous and young, an attack upon the stale
imagination and the dull and devitalized art of
its time.

"Art is a growth and a progression. When
art ceases to grow and contents itself with copy-
ing feebly or expertly as may be the art of
past ages, its inspiration is gone and it is a
dead thing. We have already too much dead
art. Many of the walls of the museums of
Europe are covered with dead art. The past
presses down too heavily upon the imagination
and training of our art students. The exclu-
sive study and the reproduction of the meth-
ods of the past, of the ideals and styles of the
past, is the government of the living by the
dead.

This is no attack upon old masters. Cez-
anne (1839-1906) would not have existed
without Greco (1550-1614). Manet (1832-1883)
would not have been Manet without Goya
(1746-1828). Nor would Puvis de Chavannes
(1824-1898) have been the great master that
he was without Poussin (1593-1665). It is a
plea for the adequate study and consideration
of modern and contemporary art.

"The vital, instinctive, vigorous and young
days of artistic creation have not all passed.
To the great French artists their art was a
kind of religion. Millet, Manet, Degas, Monet,
Pissarro, Renoir, Puvis de Chavannes and Cez-
anne and the living masters, Picasso, Matisse,
and Derain, belong to a line of 'art-explorers'
to whom we have as yet no equals.

"It is the duty of an enlightened government
to encourage and not to tax art," proceeds Mr.
Quinn. "To go back to the old, bad, vicious
and absurd law that admitted duty-free all art,
whether good or bad, that was over a hundred
years old, would be the worst blow that Ameri-
can art and culture could sustain.

"To draw the line at 100 years would be to
give an artificial and vicious importance to old
works of art—to their age, their genuineness,
their previous history, their cost and their rar-
ity—all elements of commercial value—and not
whether they have art-value, or are alive.

"To put a duty on modern French art would
tend to exclude the work of the great experi-
menters in color and form like Cezanne, Van
Gogh and Gauguin and living masters like Pi-
casso, Matisse and Derain. How foolish it
would be for Congress in one act to attempt
to build up an American dye industry and in
another act to tax modern art with its miracles
of new color forms and combinations.

"The act of Congress of 1913 removing the
duty on modern art was the most beneficent,
the most civilized and the most helpful step
ever taken by an American Congress for the
promotion and encouragement of art. Since
that time museums have sprung up all over the
country and museums then only recently
founded have been enlarged and encouraged in
their art and educational work.

"American art needs the stimulus and the
shock that the study of foreign contemporary
art will give it. If we cannot have the best
art of the world, we had much better have
none at all. All true artists are champions
of free art. Our artists have nothing to lose

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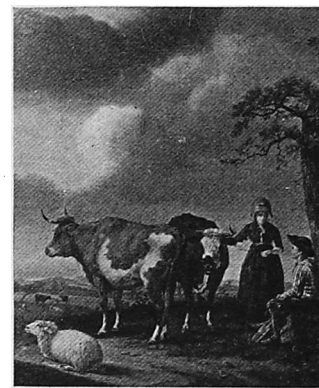
Mr. Quinn makes an especially strong plea
for free art because of the benefit which will
accrue therefrom to the industrial life of the
nation. He says:

"Art adds to the wealth of the country by
benefiting and improving many of its indus-
tries, in whose production form, design or col-
or play an important part, such as silk, cotton,
jewelry, carpets, furniture, wall papers, pottery,
lace, glass, chinaware, architectural works in
metal and stone manufacture.

"A knowledge of art enters into the design,
form, color, or style of mantels, fixtures, carv-
ings, woodwork, mouldings, fittings, the decor-
ations inside and outside of houses, buildings,
bridges, railway and elevated and subway sta-
tions, table wear, men's and women's clothing,
and even the common and most useful kinds
of painting and decoration, and all the other
industries where some art education is a neces-
sity. The product of almost every industry
in the country could be improved both from
the point of beauty and fitness by a real knowl-
edge and an appreciation of art.

"If we want to compete with the rest of the
world in the finer grades of products, if we
want to raise the standard of our export prod-
ucts so that they can compete with the works
of France, England, Italy and other countries,
where art is fostered and not taxed, it will be
wise for us not to tax the importation of
works of art."

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Selection of One Hundred Paintings
from Recent Display Held at Charles-
ton Reveals Work from the Southland

To prove that the South has awakened to the fast growing art interest in America, the Carolina Art Association has sent to New York a collection of more than one hundred paintings entirely by Southern artists, that were part of the recent All-Southern Exhibition held at Charleston, S.C. The works are on view at the Civic Club, No. 14 West Twelfth street. Mrs. L. M. La Bruce, herself an artist, who shows two good examples, interesting in sentiment and design, is in charge of the exhibit.

Several of the artists, among who are Alice Worthington Ball, Virginia H. Wood and Mary Kremelberg, are well known exhibitors in New York, but the work of Clara Weaver Parrish, Genevieve Coles and Isabel Cohen, all prominent Southern painters, is missed from the collection.

The prize of \$100 offered by the Carolina Association was awarded to Camelia Whitehurst for a colorful portrait of a little girl. Honorable mention was given Jean Robinson's "Two Score Years and Three," a head of an old lady, painted with evident sincerity and technical knowledge.

There is good brush work, strength and conviction in two portraits by Herbert Ross, "Dorothy and Patricia." This young man shows decided promise and should expect a good future.

An interesting feature of the display is a garden scene by Patty Thum, eighty years of age, painted with the enthusiasm of a girl. A scene in France by J. Kelly Fitzpatrick, who gave up his art career to fight in France, is interesting. The artist is now a disabled soldier trying to resume his work.

Miss Kremelberg, whose studio is in Baltimore, and who held a successful exhibition at the Schwartz Galleries here a year ago, is represented by two forceful works, scintillant in color and individual in conception. Miss Wood shows a portrait of Garrard Glenn, Esq., with good flesh modeling; Miss Ball is faithfully represented by "Daguerreotypes," a well drawn and well painted figure of a young girl. There are good works by William Silva, Emma Gilchrist, Nelly Walsh, Carrie Hill and Margaret M. Law.

Salmagundi's Summer Show

Deviating from its regular custom of closing its exhibition galleries during the summer, the Salmagundi Club, No. 47 Fifth avenue, has fallen in line with the commercial galleries, which some years ago discovered the advantage of exploiting collections during the months when numerous out-of-town visitors come to New York for entertainment. The club's present exhibition, which includes the work of some 127 members, is therefore its first experiment with a specially arranged Summer display. Many old time exhibitors are missing and a number of new names appear, yet, on the whole, the collection is representative.

Such well known painters as Walter Douglas, F. W. Hutchinson, Ernest Albert, F. Luis Mora, Robert Vonnoh, G. Glenn Newell, John Alonzo Williams, Frederick Detwiller, Norval H. Bussey, John Ward Dunsmore, Charles Curran, Harry Waltman, E. L. Ipsen, Frank Tenney Johnson, William Otis Sweat, James Weiland, Orlando Rouland, Charles Vezin, Eliot Clark, William J. Whittemore, Frank

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DeHaven, Jonas Lie, Robert Nisbit, H. Vance Swope, Norwood McGilvary, James Tyler, Will J. Quinlan, James Francis Brown, Pieter Van Veen, Frederick Mulhaupt and Harry L. Hoffman have contributed.

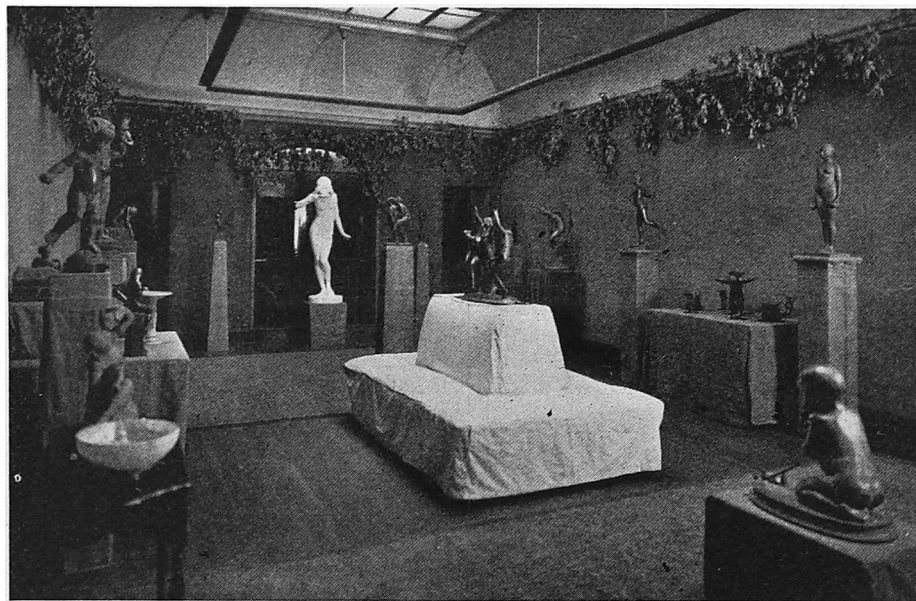
There is one of Edmund Greacen's softly enveloped, beautifully toned figure compositions, "The Rose Bowl," a good New York street scene by Charles P. Gruppe, an interesting landscape by Michel Jacobs propounding his new color theory, albeit that his purple shadows going "toward their complementaries" appear a bit too brilliant.

There is a good cattle piece by Edward C. Volkert, a typical sheep composition by John E. Costigan; "The Rapids," by Lawrence Nelson; a lovely presentment of a child, "Ves-

largest canvas in the collection. Several figures are introduced and old customs and costumes which the artist loves to portray in simple designs. Jacques Brissaud shows seven small works, of which "La Corrida," "Le Pont des Saints Peres," and "Les Confitures" are the most entertaining.

A. E. Marty, who is known for his success in presenting pure design without attempt at atmospheric envelopment, shows "Le Hamoc," "Fox Trot" and "L'Eventail," all in his clearly defined vein.

Other names that will attract visitors are: Louis Bailly, Jousset, Urban, Gir, Cahun and Boscher. The sculptures, which are all small bronzes, are modern in expression. Charles Barberis, Borga, Belloc, E. A. Gilchrist,



ANNUAL EXHIBITION OF SCULPTURE FOR COUNTRY ESTATES AND GARDENS
MILCH GALLERIES, NEW YORK

pers," with tender quality and sweet expression, by Murray Bewley; one of Warren Davis's graceful, well drawn nudes, "Veil of Sunlight," and interesting examples of Alphaeus Cole, W. H. Crocker, Carle J. Blenner, Birge Harrison, C. A. Burlingame, Gustave Wiegand and a virile, colorful work, "Old French Row," by George Pearse Ennis.

—L. M.

Some Decorative Pastels

At the Dudensing Galleries, No. 45 West Forty-fifth street, are some of the most attractive and decorative small pastels that have been seen in New York for many a day. They are the work of Cecil Bone. Not only is the color delicious but there is a wealth of fine sentiment. One does not usually think of Chicago as picturesque, but this Chicago artist has found so much of quaint interest in the older streets and in the country roundabout as to quite reverse preconceived opinion.

Especially enjoyable is "Old Street" and "Winter Day." The subject called "Midsummer" is rich, limpid and beautiful, in blues, gold and violet. "Twilight," however, is the most poetical and makes the most poignant appeal to the feeling.

In the same room are an equal number of water colors by A. F. Musgrave, who has found his inspiration in the byways of the national capital. The best are "In the Woods" and "Early Spring."

Works by Young French Artists

Although all of the thirty-five young French artists exhibiting paintings, drawings and sculpture at Wildenstein Galleries, No. 647 Fifth avenue were "active participants in the war," none of the works they display have any bearing upon the conflict; they rather exhale humor and the joys of life.

Veder shows "Montmartre—Cabaret du Lapin Agile," and "Rue de Mort Genis," Boutet De Monvel is represented by one of his interesting decorative subjects, "Le Parc," the

Guerin, Pierre Lenoir, Garnier and De Chastet are the men represented. In addition there is a case in which a number of fine book-bindings from the Atelier Kieffer, Paris, made by young French soldiers who were wounded in the war, are shown. They are beautifully done.

Modernists at Bourgeois's

The Bourgeois Galleries, No. 668 Fifth avenue, have an exhibition of modern drawings and paintings, through June 15. Joseph Stella is represented by his beautiful "Tree of Life," shown at these galleries last season. Emile Branchard, Jennings Toffle and Oscar Bluemner are the other exhibitors.

The latter, who was for some years a landscape architect, shows a collection of drawings of country houses, churches and public buildings which describe the beginning of his art career, and there are two paintings that illustrate his later development. They are done with conviction and show knowledge and masterly handling. Beautiful in color and design, they may be classed among the most interesting of "modernist" works.

School Shows Industrial Art

Manufacturers will be especially interested in the exhibition of the work of third year students of the New York School of Fine and Applied Art, at the John Wanamaker Galleries. The display includes designs for poster advertising, interior decoration and costumes. The school in this manner presents an opportunity for its pupils to get in touch with a livelihood.

So interested are the Wanamaker Galleries in the project that they offer regular monthly prizes during the school year and several designs have been sold every month. Definite connections have been made with leading New York business houses and advertising agencies, so that trade experience and criticism are combined with intensive training throughout the third year. The plan enables students to earn money while they study.

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**"OLD SALON" SO BIG
IT IS MEANINGLESS**

Two Thousand Oil Paintings Besides a
Wilderness of Sculpture Provide a
Weary Display of "Official Art"

PARIS.—The Salon des Artistes Français (the "old salon") is a problem. This year it is still more of a problem. Two thousand pictures in oils—three hundred more than last year—plus countless aquarelles, drawings, pastels, etchings, engravings, miniatures, architects' plans, not to speak of a flood of sculpture! Although it may be of some service to artists, by conferring "letters-patent," this salon is of little use to art.

Every work shown is out of focus. Only by a mere chance can a picture secure the lighting suitable to it. Further, the eye meets it in conditions of disquiet and fatigue which render it inapt for judgment. A good picture is lost here, as a bar from Mozart or Beethoven would be in the cacophony of a "jazz" band.

There is not a critic but goes to this salon dismayed in advance. Consequently nearly all the articles dealing with it are either jocular, ironic or frankly hostile.

The "old salon" might justify the impression that France earns her title as the most artistic country in the world merely by the fact that she produces the greatest number of pictures, and not because hers are the best painters. It is the duty of the Minister of Fine Arts to stay this flow of painters and, especially, sculptors, for the latter are by far the more important. In France the proper function, apparently, of a Ministry of Fine Arts is to encourage art and discourage artists.

Year after year the two same painters stand out from among the host of academicians, professors and other mandarins. They are MM. Henri-Martin and Ernest Laurent. No career has been more sustained than M. Henri-Martin's. A wonderful quietude emerges from his sun-steeped scenes. He has sent two pictures, one, "Mon Devant de Porte," green, floral and profound.

M. Laurent is the best painter of portraits in the salon. The feeling in his work is not due to tricks of touch. It is subdued and deep-lying. But the crowd is more taken by M. Bonnat, who is in his way a magician, if it were only that he has conquered age. His portraits of General Dubail, Maître Henri-Robert and L'Abbé Sicard are as mighty as ever.

M. Cormon, who is the École des Beaux Arts personified, has imagined an allegory for the Institut de Géographie. M. Flameng exhibits soldiers and a portrait. MM. Guillonet and Gervais have subjects which must appeal to *nouveaux riches*, as has also M. Dagnan-Bouveret, who mingles a certain joviality with his erudition.

The war is more ubiquitous in the sculpture section than among the pictures. It is somewhat of a milk-cow for sculptors. —M. C.

Harding Favors Capital Plan

WASHINGTON, D. C.—President Harding has informed the members of the Commission of Fine Arts that he is heartily in accord with pending plans for the development of the national capital, based on the L'Enfant plan and the Senate Park Commission plan of 1901. The execution of those plans, he said, promise "to make Washington city one of the most beautiful capitals in the world."

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TELLS HOW TO MAKE CIRCUIT SHOWS PAY

Robert Vonnoh Draws Plan for American Federation of Arts Whereby Artists Would Get Rent for Works

Because the numerous traveling exhibitions sent out by the American Federation of Arts, while successful in carrying art to the people, have failed to make sales of artists' works, Miss Leila Mechlin, secretary of the Federation, appealed to artists to suggest a remedy. Robert Vonnoh, chairman of the art committee of the League of New York Artists, has proposed a plan that is calculated not only to stimulate sales, but also to provide a recompense for artists even if sales are not made.

One of the essential features of the plan is the payment of rental to the artist, amounting to 10 per cent of the value of his work, in consideration of which he permits its use for a season consisting of ten months. Other features of the plan would make each travelling exhibition self-sustaining, inasmuch as it would earn enough money to pay all expenses including the 10 per cent fee to the artist.

Mr. Vonnoh in his communication to Miss Mechlin, said:

"For years I have been thinking and wondering what could be done to ameliorate the status of the artist, so that he should enjoy, at least, some of the fruits of his long life of toil and study. Even if only classed as an ordinary worker in society, his effort should be convertible into money.

"The whole world is interested in art, just as it is interested in music. But how shall one go about bringing interest and effort together to the end that both sides may be satisfactorily and fittingly requited? All over the land, people love pictures and other works of art, and I feel certain that, fittingly approached, they would reward the artist in handsome fashion. "According to an old saying, things lightly got are rarely appreciated. There should be no reason why the works in an artist's studio, if they bring enjoyment to the world, by whatever means, should not yield the artist some return on his effort and his investment of time, toil and training.

"If a work by an artist in a travelling exhibition gives pleasure to the people, there is no reason why he should not be given recompense—say 10 per cent of its value for a season of exhibitions. If the work should be sold, this fee, of course, would be deducted from the price.

"For example, say a group of twenty fine pictures be sent 'on circuit' to ten different cities to remain on view in each place for one month, or ten months in all. If each picture were valued at \$1,000, or \$20,000 for the group, the total rental would be \$2,000, or \$200 for each city which enjoys the display. At the end of the season, if his painting remains unsold, each artist would receive \$100 in rental (or \$100 less the expense involved in insurance, transportation, etc., if the cities inviting the exhibition do not pay these charges).

"When an exhibition is offered by the American Federation of Arts to a city, there is usually in existence already a local art association, a museum, or an art section of the local woman's club or some other organization. The active members of such a body, following a definite plan laid down by the Federation, could form a group of twenty 'friends of art,' each of whom would subscribe \$20 to a fund for defraying the expenses. This \$400 would amply meet all items, such as the artists' rental, catalogues, transportation, etc.

"This \$400 could then be earned by the exhibition, if enterprise be shown, and either returned to the donors or used otherwise, say for the purchase of works of art. A nominal fee of admission could be charged, say 10 cents for adults and 5 cents for children. Catalogues, prepared by the Federation, containing half tones of the paintings and vignettes of the artists, could be sold for 15 cents each. Interest could be stirred by a slide and screen lecture, to which admission would be charged. In addition, if someone competent as a salesman were put in charge, sales of pictures might

be made, in which case a 25 per cent commission would be earned. It would be to the interest of the local managers to make such sales, which is not now the case.

"It will be seen that, in this manner, acting through the Federation, patrons of art in each locality might have a Fall and a Spring exhibition each season, showing on each occasion twenty meritorious canvases by American artists. A permanent organization might be formed that would be of lasting benefit to the community.

"Junior patrons of art in these communities might organize and hold auxiliary shows of groups of small paintings. The expense of such an auxiliary exhibition would be only about half those of the more pretentious display just outlined. One hundred small 'thumb box sketches' by twenty distinguished artists, averaging in value \$100 each, would cost in rental \$100 for each exhibition, and the expenses at the outside would not be more than another \$100. Twenty 'junior patrons' contributing \$10 each could hold such a show, and the expenses might even become nothing, for only eight sales would have to be made (eight sketches at \$100 each) for the 25 per cent commission to each \$200.

"With artificial lighting perfected as it now is, and with a good school room available even in small towns, there is no reason why successful shows could not take place regularly. It might be the task of the American Federation of Arts, with its vast machinery of organization, to get in touch with the right persons in each locality.

"So far as I can see, there is everything to gain and nothing to lose by this system. As matters stand now there are few, if any sales resulting from the circuit shows, and hence the artist gets no recompense."

[Next week The AMERICAN ART NEWS will print an explanation by Mr. Vonnoh of the "Salmagundi Club Plan" of holding auctions and educating the consumers of pictures, which should be of interest to art clubs throughout the country.]

Hibbard Makes Heroic Statue of Gen. Lawton for Fort Wayne

CHICAGO.—Frederick C. Hibbard's heroic statue of the late Major General Henry W. Lawton has been accepted by Fort Wayne, Ind., and is now being cast in bronze. It will be unveiled in the autumn.

General Lawton was a man of unusual height and soldierly proportions. The statue represents him standing, one foot thrust forward. The head is lifted in stern determination. His campaign hat is grasped in one hand, while the other hand rests on the hilt of his sheathed sword. The bronze figure, 10 feet 6 inches in height, will stand on a pedestal of Mount Airy granite.

Mr. Hibbard is an American-made sculptor. A native of Missouri, he studied under Lorado Taft at the Chicago Art Institute, and opened a studio here in 1904. Since then his important work includes "Kansas Pioneer," at Kansas City; the James Prendergast Memorial Fountain at Kansas City; the statue of former Mayor Carter H. Harrison in Union park, Chicago; "The Confederate Soldier," at Forsythe, Ga.; the heroic-sized statue of Mark Twain for Hannibal, Mo.; "Monument to the Confederate Dead" at Shiloh; statues of General James Shields at Carrollton, Mo., of Col. Alexander Doniphan of Richmond, Mo., an equestrian statue of General Grant, erected by the state of Illinois, at Vicksburg National park, and a heroic statue of Volney Rogers, founder of the Youngstown, O., park system.

Mr. Hibbard has just completed the model for a bust of Joseph G. Butler, Jr., founder of the art gallery at Youngstown, O.

New Jersey Antique Sale

An interesting auction sale of early American antiques will be held on June 4, at 10 o'clock in the morning, at No. 100 Central avenue, Madison, N.J. Besides Colonial furniture the catalogue includes glass and pewter and many old New Jersey relics, assembled by Mrs. Edith Bruen. There are a few early American and English engravings, including an 1819 "Washington at the Surrender of Yorktown," and other prints dating from 1836 to 1840.

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TYROISM COMES TO LAUGH AT DADAISM

Latest "Ism" in Art Appears in London and Earns for Its Inventor Title of the "Dean Swift of the Brush"

LONDON.—One more "ism" has been born. The newcomer, which has just appeared in London, is called "tyroism," by its inventor, Mr. Wyndham Lewis. It is the direct descendant of cubism, futurism, post-futurism, expressionism, dadaism, simultaneism and all the others—being a reaction in satire. It has already earned for Mr. Lewis the title "Dean Swift of the Brush."

Tyroism, be it known, is a take off of all the modern exaggerations in art. "Laughter and teeth," it is explained, are the characteristic features of tyroist art. It takes the form of portraiture, and each portrait, in the lingo of the school (and every new school must have a lingo of its own), is called a "tyro."

"The tyro," said Mr. Lewis, is speaking of his exhibition at the Leicester Galleries, "is raw and undeveloped; his vitality is immense, but purposeless, and hence sometimes malignant. His keynote, however, is vacuity; he is an animated, but artificial puppet, a novice to real life. At present my tyros are philosophic generalizations, and so impersonal.

"Is this a new departure in art? No, not quite. You must remember that Hogarth didn't die so long ago. Art to-day needs waking up. I am sick of these so-called modern artists amiably browsing about and playing at art for art's sake. What I want is to bring art back into touch with life."

Then the founder of tyroism grew more and more philosophical.

"A tyro," said he, "is a new type of human animal, like Harlequin or Punchinello—a new and sufficiently elastic form or 'mould' into which one can translate the satirical observations that are from time to time awakened by one's race. Satire is dead to-day. There has been no great satirist since Swift. The reason is that the sense of moral discrimination in this age has been so blurred that it simply won't understand written satire when it sees it.

"People are, in fact, impervious to logic, so I have determined to get at them by the medium of paint. Hence the tyro."

The dadaists say that all art—even dadaist art—means nothing. But this cannot be said of tyroism, for tyroism means something; it means that the world still has a sense of humor.

Find Rembrandt in Germany

BERLIN.—In a little German princely castle an early picture by Rembrandt has been discovered. It represents "Susanna and the Two Old Men" and has been brought to the Gallery Habersstock in Berlin. It is an enchanting piece of the master's early work.

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TYROIST PORTRAIT

FEDERATION OF ART ENTERS TARIFF FIGHT

**Vigorously Opposes Proposal to Put
Duty Back on Importations—Last
Session of the Annual Convention**

WASHINGTON, D.C.—The feature of the concluding sessions of the twelfth annual convention of the American Federation of Arts was the emphatic stand which the organization took on the proposal of the politicians in Congress to revive the tariff on the importation of art.

Following vigorous addresses by the President, Mr. Robert W. De Forest, and by Mr. John Quinn, the Federation unanimously passed the following resolutions, which were afterwards presented to the Ways and Means Committee of the House:

"WHEREAS, this Federation is composed of 273 chapters, located in almost every state in the Union and including practically all the art museums and important art societies of the United States, and

"WHEREAS, this Federation took an active part in the nation wide effort that resulted, in the year 1909, in removing the duty upon all art except art less than twenty years old; and

"WHEREAS, the Act of Congress of 1913 in removing the tariff upon art less than twenty years old has, in the opinion of this Federation, done more to promote a knowledge of contemporary art and to stimulate an interest in fine arts generally than any other one thing, and has encouraged the founding of new museums and the growth of museums already in existence, now, therefore, it is

"RESOLVED, that a tariff on paintings, sculpture and original art generally would seriously interfere with the educational work of art museums and art institutions in the country, and that a duty on original works of art would be in effect a tax on institutions engaged in educational work. Further

"RESOLVED, that it would restrict and impair the influence and educational activities of art schools and art museums to impose any tariff duty on art. Further

"RESOLVED, that a duty on art would tend to check and limit the formation of private collections which are the source of a majority of the works of art in museums which depend largely for their growth upon gifts, loans, and bequests by individuals, more than one-half of the art in our museums having been acquired by gifts or loans of private collectors. Further

"RESOLVED, that untaxed art will contribute to the establishment of new schools and new art museums, and to the growth of our present art schools and art museums. Further

"RESOLVED, that this Federation of Arts most earnestly protests against the return by the United States to the old, unenlightened and discarded policy of imposing a duty upon the importation of works of art."

The Friday morning session began with an address, "The Art Education We Need," by Leon L. Winslow, specialist in industrial education of the University of the State of New York. "I can conceive of the schools, the museums, the art associations and the labor organizations," he said, "all working together harmoniously in a campaign to win for America the place in the industrial world to which the quality of her citizenship justly entitles her. The greatest need at the present time is for leadership in this direction."

The work of the School of Illustration and Commercial Art for Disabled Soldiers was described by W. A. Rogers, its directors, who outlined the importance of giving opportunities to disabled men to rehabilitate themselves through learning to earn along art lines.

In discussing the work of The American Academy in Rome, Charles D. Norton, a trustee of the Academy, outlined the history, accomplishment and prospects of this enterprise. Stanley Lothrop, director of the Tiffany Foundation, at Laurelton, L.I., gave an outline of the first year's work at this unique school. The speaker showed the development of the guild idea, the recourse to nature for inspiration, and the particular success of the individualized method of instruction followed.

Another unique colony, that at Peterborough, N.H., was described by Mrs. Edward MacDowell, wife of the late Edward MacDowell, musician and composer. The Peterborough colony is an embodiment of the wish of Edward MacDowell to provide free and unconventional environment for artists in various fields to work out their personal modes of expression. A tract of 500 acres has been set aside and on this isolated studios are erected. Each is occupied by but one artist.

Rossiter Howard, director of Educational Work at the Cleveland Museum of Art, spoke of educational effort as part of the true function of an art museum. Mr. Howard outlined the various approaches to art appreciation counted upon by the Cleveland Museum and the position of this institution as a community center.

Dadas Cut Didos in Classic Rome

ROME.—The Dadaists held an exhibition here. The public was warned by a notice that "these pictures have no meaning." A very large placard hung across the room with letters two feet or so high politely assured the public that "Everyone who visits this show is a vulgar-minded intriguer."

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HERE IS AN ARTIST WHO RUNS A CITY

**Head of Muskogee, Okla., Is Robert P.
Harrison, Landscape Painter, Who
Wins Prizes At Art Exhibitions**

MUSKOGEE, Okla.—This city claims the unique distinction of being the only municipality in the world whose head is an artist. Being under the commission form of government, Muskogee has no mayor; its affairs are run by a "city manager," and that manager is Robert P. Harrison, some of whose landscapes were recently shown in the All-Southern Exhibition, recently held at Charleston, S.C., and whose "Golden Willow" won first prize at the Oklahoma exhibition at the state fair last year.

Painting is the hobby of the city manager, and he uses it to keep himself in touch with the art world he loves and to refresh his mind for strenuous office work.

Now it is announced that Mr. Harrison has been given charge of the fine arts department at the Oklahoma state fair. This department already has become known over the southwest, but Mr. Harrison is working out plans that will make its influence wider and stronger.

Besides being city manager, artist and fair association director, Mr. Harrison manages to find time for duty as a member of the city park board. In private life he manages an insurance and loan business.

Idaho Is a "Cradle of Sculptors"

BOISE, IDAHO.—Mrs. T. C. Hollingshead chairman of art of the State Federation of Women's Clubs, plans to have an "Idaho section" in the art exhibit at the convention of the General Federation in Salt Lake City in June. She is seeking to present sculpture by Gutzon Borglum and Avar Fairbanks, both of whom are "native sons."

Studio Gossip

Marsden Hartley, who recently dispersed his paintings at the Anderson Art Galleries, being the first American Modernist whose works have appeared in the auction room, will sail for Europe on June 10. He will spend a month in London and a month in Paris, and will then take a studio somewhere for new work.

Clara Fairfield Perry has gone to the Pocono Mountains, where she will paint before going to her studio at "Elmcroft," Stoneham, Mass., for the summer.

Henry Rittenberg will remain in his Gainsborough studio during the greater part of the summer, as he has accepted an appointment to teach at the Art Students' League summer classes. Later in the season he plans to go west, where he has commissions to paint portraits.

Walt Louderback will remain in his Chelsea studio until the late summer, making the illustrations for James Oliver Curwood's latest story, "Peter—Just Dog," a tale of the Canadian Northwest.

Harry Farlow, portrait painter, has left his Chelsea studio and will paint until the late autumn at Woodstock, N. Y.

Frank Desch expects to sail for Europe early in June to remain until the late autumn, when he will again occupy his Chelsea studio.

At his Carnegie Hall studio, Frederick S. Church is painting a decorative panel in which birds are used as the motif. One of his large flamingo decorative subjects was sold recently by the Knoedler Galleries.

Susan M. Ketcham recently sold an important canvas, "The Narrow Cove," to Mrs. Frederick Grant. She plans to leave her Carnegie Hall studio in early June for her summer home at Ogunquit, Maine, where she will remain until late October.

George Pearse Ennis, whose studio is in the Sherwood, will leave New York the first week

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in June for his summer studio at Eastport, Maine, the farthest eastern point in the United States. There he will paint marines and coast subjects until the late autumn.

Amy Cross left New York last week for Spring Lake, L. I. She will paint flowers there for some time and will then go to Woolfborough, N. H., for the remainder of the season.

May Fairchild gave a reception and tea at her Sherwood studio last week to show a recently completed portrait of the little daughter of Mrs. Caroline Lane Goodwin, of East Orange. So well liked was the portrait that she received a number of commissions, which will keep her in New York during the greater part of the summer. Later she will spend some time at her summer home at Rhinebeck, N. Y.

Frank S. Chase will be in Nantucket, Mass., during July and August, where he will instruct a class in landscape painting.

John K. Daniels' heroic monument to the Minnesota soldiers who died in the Civil War has been unveiled at the Nashville National Cemetery. The sculptor has a studio in St. Paul.

Elizabeth Nourse, Cincinnati artist who lives in Rome, was awarded the Laetare medal for 1921 by the University of Notre Dame, South Bend, Ind. The medal is given each year to the Catholic woman of the laity who has accomplished most in any line of human endeavor. Miss Nourse is now 60. Her father was a pioneer banker of Cincinnati.

Carle J. Blenner's landscape, "The Road Up the Hill," was purchased last week by the Connecticut Academy of Fine Arts. The artist is now holding an exhibition of figure subjects, flower pieces and landscapes at the Marshall Field Galleries, Chicago. He plans to leave his Sherwood studio this week for his summer home near New Haven, where he will remain until early June, when he will leave for Spain, France and England.

Sigurd Schou, who has been painting in the West for the last two years, has returned to New York for a brief space en route to Europe, where he will remain until the late autumn visiting Holland, Scandinavia, Belgium, England and Germany. During his recent trip in Illinois, Indiana and Michigan he sold a large number of canvases, among which eighteen were purchased by artists. When he returns to America he will settle in his studio near Boston.

E. O. Hoppe has returned to London. While here he arranged for four exhibitions of American artists in the London gallery in which he has an interest. These embrace designs for stage settings by Robert Edmund Jones, lithographs and drawings by Albert Sterner, caricatures by Alfred J. Frueh of the New York World, and etchings and water colors by Horace Brodsky.

Joseph Cummings Chase has recently completed a portrait of Major General Farnsworth, head of the Infantry branch of the U. S. Army, and a presentment of Colonel C. de F. Chandler. At his studio in the Chelsea he has begun a series of portraits to commemorate Ohio's part in the world war.

Leonard Ochtman, Mina Fonda Ochtman and Dorothy Ochtman will spend the summer painting at their place, "Greylodge," in Cos Cob, Conn.

Leo Lentelli has recently installed two large panels on the front of the Straus Building, at Forty-sixth street and Fifth avenue. The works, which embody several figures, symbolize "Building" and "Finance." At his Tenth street studio he is now at work on the Rice memorial, a flag pole base for Pelham Bay Park. The design is in the form of a triangle. Three life-sized figures are employed in the conception. He will be detained in New York all summer to complete an important commission.

ANNOUNCEMENT

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DANGER AT WASHINGTON

For several weeks America has been acclaiming Marie Sklodowska Curie as a loved benefactress of the human race. The nation has recognized that the researches in radioactivity of this brainy Polish woman and her illustrious French husband, culminating in the discovery of radium, have constituted a memorable contribution to the welfare of the human race.

In the consideration of scientific discoveries no racial or national demarkations are recognized. America has profited in untold measure by the work of foreign scientists. If any politician at Washington, to meet the exigencies of national finance, should propose to put a tax upon the promulgation in this country of knowledge that originates abroad, he would arouse a mighty storm of indignation. His proposal would be considered monstrous and unthinkable in an enlightened country.

The proposal by certain of the nation's politicians to revive the tariff on art is just as monstrous and just as unthinkable. Art is the expression of the highest ideals of the human race; it is the out-reaching of the individual toward the divine. Art is universal; the soul that worships beauty and gives expression to it in form and color, strikes a responsive chord everywhere and forever.

To re-erect the disgraceful barrier against works of art as it stood prior to the law of 1913, would be just as unreasonable and disastrous as John Quinn, in another column of THE AMERICAN ART NEWS, says it would be.

This nation at the present time is experiencing the mightiest awakening in art that any people ever experienced in the history of the world. If this appreciation for beauty be encouraged and cherished it means a rebirth in taste. Also it means an enormous stride forward in economics, for good taste and beauty in material products mean wealth without the expenditure of national resources.

THE AMERICAN ART NEWS asks every reader to take Mr. Quinn's words to heart, and to see to it that the law-making power at Washington be impressed with the nation's mandate. The first thing to do is to ask the editors of local papers to take cognizance of the danger.

FORTUNES THAT VANISH

A Texas reader of THE AMERICAN ART NEWS sends in a full page rotogravure reproduction of Raphael's "Madonna of the Window" that appeared in the *Houston Chronicle*, and which that newspaper says is "owned by Mrs. George W. Stieff of Houston," whose late husband got it from General John S. Preston of South Carolina, who bought it in Rome in 1843.

The reproduction is that of Raphael's famous "Madonna of the Window," now hanging in the Pitti Palace, in Florence. It is likely that the Texas picture is one of the innumerable old copies that exist of this masterpiece. Small churches in Italy could not afford works

by great masters, so they employed meritorious painters to make copies, that served just as well. Some of these copies are very old, and their owners often become possessed of the idea that they are originals and are worth fortunes.

America is full of old copies of famous paintings. Just before the Civil War there was a veritable craze in this country for "old masters." An auctioneer named Levy in New York imported old pictures almost by the ship load, and in the 40's and 50's held auction sales three times a week. Small churches and inns and private owners in Europe took advantage of this American market. From New York these pictures found their way all over the country. This is the reason that hardly a day passes now but art dealers are called upon to look at one or more newly discovered old masters.

Owners of these pictures are loath to be convinced that they have copies and not originals. It does little good to remind them that hundreds and thousands of copies have been made of the great works of such painters as Raphael, Titian, Correggio, Fra Angelico, Murillo and Rubens, that many of these copies are beautifully done and, being almost as old as the originals, are quite apt to fool the uninitiated.

A visit to the Metropolitan Museum of Art on Monday or Friday will show scores of artists at work copying pictures by George Inness, Winslow Homer, Gilbert Stuart and other famous Americans. Some are being copied for persons who want reproductions and others are being done by the artists just for practice. Two hundred years from now these copies will look just as old as the originals, and many an owner will dream of a fortune and suffer grievous disappointment when told that the originals are in the Metropolitan.

NEW KINKS IN ART

Newspapers throughout the country are manifesting a lot of interest in the circumstance that Miss A. S. Patterson, a Philadelphia artist, has dared to paint angels without wings. Coming to her defense, one newspaper recalls the fact that the Good Book gives no warrant for equipping angels with flying paraphernalia and that early Christian painters "borrowed dem white wings" (in the language of the old dinky song) from the heathen art of Egypt and Assyria. Another says that wings were symbolical of supernatural power and now that human beings have learned how to fly, the symbol has ceased to have meaning.

It may be said with equal pertinence that this is the age of elimination of non-essentials, in art as well as in everything else, and that if wings are not essential to an angel's locomotion, it is quite proper for an up-to-date artist to leave them off.

Anyway, there is nothing so awfully striking about the incident. Now, if academicians would essay to paint modernists without horns on their heads, or if modernists would undertake to portray academicians without cloven hoofs and spiked tails, there really would be something to make a fuss about.

ENLARGEMENT OF SCOPE

THE AMERICAN ART NEWS prints in this issue Mr. Michel Jacobs's own account of his system of "Light on Color," and will next week begin the publication of Professor Toch's series of articles on "The X-Ray of Pigments and Paintings." Later on it will publish other scientific articles of interest to artists and the art world.

In presenting to its readers material of this nature, THE AMERICAN ART NEWS is not changing its character as a newspaper of the arts, or encroaching on the functions of the magazine. Such articles constitute news, of the greatest interest, and this publication by printing them is enlarging its scope as a newspaper so as to make it of the highest possible value to its readers.

Whenever a technical discovery is made, or science evolves something of value to art, this newspaper will make an effort to record it accurately and understandably as a matter of news.

Mrs. Pratt Buys French Portraits

BUFFALO.—Mrs. Frederick L. Pratt of this city has purchased two notable French paintings from the collection of the late Edward R. Bacon—"Mademoiselle Duthe" by Vigée Lebrun and "A Lady of the Court" by Antoine Vestier.

JACOBS TELLS OF HIS NEW COLOR SYSTEM

Director of Art School Explains His "Light on Color" Theory, Reconciling Conflict Between "Science" and "Art"

That these are days of restlessness and experimentation in art is proved not alone by the appearance of Post-Impressionism, Cubism and Futurism on the intellectual side, but by the promulgation of new theories of color and design on the technical side.

There is the Hambidge theory of dynamic symmetry (sometimes called the "square root of five" or "whirling square triangle" theory) rediscovered from the ancients, the Maratta color theory and the Denman Ross theory of pure design in color. Arthur B. Davies is painting in wax and tempera, Albert L. Groll is producing monotypes in tempera and oil combined, and several other artists are experimenting with new media.

The other evening Michel Jacobs, director of the Metropolitan Art School, at a dinner to a group of artists and critics in his studio, in the Sherwood, explained his own system of "light on color," which appears to be based on scientific knowledge and the laws of nature.

Since Mr. Jacobs's system appears to be truly helpful to the artists, beset just now by "too much knowledge," and since it is already being employed by several painters of high standing, THE AMERICAN ART NEWS presents the following synopsis of it by the originator:

"The difference between the artist and the scientist is that the artist is only interested in the rays of light which are visible to the human eye. The scientist is interested in the laws of light with all their invisible rays, which he records with instruments. Still, the principle and the law of nature is the same, and my system is based on what the latest researchers have found out about the laws of light on color.

"Sir Isaac Newton told us, a hundred and fifty years ago, that the spectrum of white light was composed of three rays—red, yellow, and blue. The red that he mentions, as far as we can find out, was a color which is known in this system as scarlet.

"Later discoveries by Helmholtz proved that the three primary colors in the spectrum were red, green, and violet, from which all other colors were made. These colors, he particularly mentions, are French vermillion, emerald green and spectrum violet. By combining the red and green rays we have a sensation of yellow. By combining the green and violet rays we have a sensation of blue, and by combining of violet and red rays we have the sensation of crimson. Many scientists fail to understand why artists still use the old Newton-Brewster color theory, and many artists cannot understand why scientists think that they can mix colors the same as they can mix the rays of light, so here we have the two opposing features.

"And now later discoveries by scientists are coming around again to the Sir Isaac Newton theory in part, and many researches are now being made, which proves that Sir Isaac Newton was, in some ways, correct, without in any way changing the law of Helmholtz. In my new color system the laws of Helmholtz and the laws of Newton are made to coincide.

"The law of Helmholtz is the law of direct light. The law of Newton is the law of reflected light. If we change the red from a scarlet to a crimson we can make both the law of Newton and the law of Helmholtz interchangeable. If the three primary colors of light are thrown on to a screen at one time, it will produce a white light. If the three primary colors are mixed together with paint, they will produce black paint—so we arrive at the understanding that the law of light works in exactly the opposite direction to the law of pigments.

"By using this knowledge we make up a spectrum circle which is in three equal parts—the red, green, and violet of Helmholtz, and in the alternate spaces between these colors, crimson, yellow, and blue, the true pigmentary primaries. In this way, one pigmentary primary will be opposite to the spectrum primary. It is very important for the artist to know the true complementary of each color so that he can make neutralized shades of any color without losing their brilliancy and without making mud.

"The combination of colors is also arrived at by the arrangement of the spectrum, as above, whereby harmonies and contrasts in juxtaposition can be designed for any picture—for a setting for a portrait, for a combination of colors in a room, for the colors on a dress, or the colors used in stage designing and lighting, and all the other arts in which color forms a part.

"The artist is interested to know which way a shadow goes. By this new system it always goes toward the complementary color, depending on how much light is on the object—yellow, yellow-green, green, blue-green and blue going clock-wise toward their complementary, and orange, red, scarlet, crimson, purple, and violet going counter-clock-wise to their complementary.

"For example, if a red flannel shirt were shown at the equator with an enormous amount of light on it, the shadow of the red flannel shirt would be a neutralized blue-violet. If brought up to the north temperate zone with less light on it, it would only go as far

as neutralized violet; and if with less sunlight, neutralized purple; and indoors the shadow of the same red flannel shirt would, perhaps, be only neutralized crimson. By this method, black, brown, and uninteresting shades are done away with, all colors having the effect of light on color. This is the real secret of what this system strives to impart.

"All colors reflect rays of light, and by this system the rays of light are broken up so that they become visible to the human eye, depending on how much scintillation it is desired to show. For example, a blue color is broken up into its components of the spectrum, green and violet; a yellow is broken up into red and green, and a red is broken up into its pigmentary components, yellow and crimson."

Carrying his theory further, for the benefit of those artists who wish to use the broken color method to get scintillation and vibration, Mr. Jacobs has compiled the following table for ready reference:

Spectrum Primaries
RED—Low scintillation—break into with orange and scarlet. Medium scintillation—break into with its components yellow and crimson. High scintillation—break into with its components yellow and crimson and its complementary, blue.

GREEN—Low scintillation—break into with yellow-green and blue-green. Medium scintillation—break into with its components of yellow and blue. High scintillation—break into with yellow and blue in addition to its complementary, crimson.

VIOLET—Low scintillation—break into with blue-violet and purple. Medium scintillation—break into with its components blue and crimson. High scintillation—break into with its components blue and crimson in addition to its complementary, yellow.

Pigmentary Primaries (or Secondaries of Spectrum)

YELLOW—Low scintillation—break into with yellow-green and orange. Medium scintillation—break into with its components green and red. High scintillation—break into with its components green and red in addition to its complementary, violet.

BLUE—Low scintillation—break into with blue-green and blue-violet. Medium scintillation—break into with its components green and violet. High scintillation—break into with its components green and violet in addition to its complementary, red.

CRIMSON—Low scintillation—break into with purple and scarlet. Medium scintillation—break into with its components violet and red. High scintillation—break into with its components violet and red in addition to its complementary, green.

Hues
ORANGE—Low scintillation—break into with yellow and red. Medium scintillation—break into with its spectrum components red and green, more red than green; or its pigmentary components yellow and crimson, more yellow than crimson. High scintillation—break into with its components, either spectrum or pigmentary, and its complementary, blue-violet.

YELLOW-GREEN—Low scintillation—break into with yellow and green. Medium scintillation—break into with its spectrum components red and green, more green than red; or its pigmentary components yellow and blue, more yellow than blue. High scintillation—break into with its components, either spectrum or pigmentary, in addition to its complementary, purple.

BLUE-GREEN—Low scintillation—break into with green and blue. Medium scintillation—break into with its spectrum components green and violet, more green than violet; or its pigmentary components, yellow and blue, more blue than yellow. High scintillation—break into with its components, either spectrum or pigmentary, in addition to its complementary, scarlet.

BLUE-VIOLET—Low scintillation—break into with blue and blue-violet. Medium scintillation—break into with its spectrum components green and violet, more violet than green; or its pigmentary components blue and crimson, more blue than crimson. High scintillation—break into with its components, either spectrum or pigmentary, in addition to its complementary, orange.

PURPLE—Low scintillation—break into with violet and crimson. Medium scintillation—break into with its spectrum components violet and red, more violet than red; or its pigmentary components crimson and blue, more crimson than blue. High scintillation—break into with its components, either spectrum or pigmentary, in addition to its complementary, yellow-green.

SCARLET—Low scintillation—break into with crimson and red. Medium scintillation—break into with its spectrum components violet and red, more red than violet; or its pigmentary components crimson and yellow, more crimson than yellow. High scintillation—break into with its components, either spectrum or pigmentary, in addition to its complementary, blue-green.

Additional
Hues between these colors in the same manner. If it is desired to have brilliant colors, full saturation should be used. If neutralized or mixed with white, the components and complementaries should be in the same shade or tint.

Bookplates Shown in Brooklyn

An exhibition of about one thousand bookplates has been opened in the print department of the Brooklyn Museum, to continue through June 15. Contemporary American, French, Italian and German bookplates are included in the display. There are groups from the collections of Miss Emma Toedteberg, Mrs. William H. Carey and George F. Allison. Among American artists represented are: J. Winfred Spenceley, S. L. Smith, W. F. Hopson, Walter M. Aikman and Louis Rhead. There are examples of early American bookplates by Anderson, Callendar, Hurd, Gaulludet, Maverick, Thacker, Child and Doolittle. Kings and queens of England are represented by their bookplates and a number of presidents of the United States, including George Washington, John Quincy Adams, James Monroe, Martin Van Buren, Theodore Roosevelt, William H. Taft and Woodrow Wilson. Music and the drama are represented by Mary Anderson, Margaret Anglin, Lawrence Barrett, Enrico Caruso, Sir Henry Irving, Richard Mansfield and Adolph Bohm. Groups are also devoted to authors, business men and historical characters.

Indians To Hold Art Exhibition

PRAIRIE-DU-CHIEN, WIS.—The coming "world's fair" of the North American Indians, which will be held here this Summer by the principal surviving tribes, will include an exposition of Indian arts and crafts, with a display of the principal products of their industry. Pageantry and dramatic performances by Indians also will mark the fair, which is to continue for about a month.

Duveen Brothers

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TAPESTRIES
OBJETS D'ART

Paris — New York

BEGIN ENLARGEMENT OF DRESDEN MUSEUM

Only 2,000,000 Marks Available While
400 Modern and 1,500 Ancient Paint-
ings Remain Hidden in Gallery Vaults

DRESDEN.—The enlargement of the Dresden Galleries, which had to be interrupted during the war, is now to be taken up again. This decision was influenced by the ever increasing lack of work. Two million marks, intended for this purpose before the war, are now to be used up preliminarily.

A suggestion was made to use the nine millions gained by the auction sale of the porcelain collection of the "Grüne Gewölbe." The former king protested against this employment of the money, because he affirms that the collection at the time of the auction was not the property of the Saxon state.

Four hundred modern and fifteen hundred ancient pictures are in storage, and there is no room to show them to the public.

In the "Kunstverein" Professor Sascha Schneider's sketches for the sculptured entrance of the new museum are to be seen. They represent big nude figures of priests and priestesses, and remind one of the entrances to Egyptian temples. —F. T.

80,000 See Dutch Art in Paris

PARIS.—M. Léonce Bénédite has authorized a prolongation of the term originally granted for the exhibition of Dutch masters in the Tuileries Gardens and in consequence it will remain open until June 15. It has met with enormous success, 80,000 persons having already left gate-money, for the benefit of the devastated regions of France.

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IDAHO "DOUGHBOY" NOT A STOCK STATUE

Sculptured Figure Adopted as Symbol
and Will Merely Be Feature of the
Memorials in Remote Communities

THE AMERICAN ART NEWS has been asked to make known the facts regarding Idaho's programme for placing, as a war memorial, replicas of a statue called "The Doughboy" in every county of the state. It is feared by Idaho that the rest of the country, because of an account recently appearing in *The Literary Digest*, may get the idea that the state is following the precedent of the "stock memorial" in vogue after the Civil War.

"The Doughboy," which is by Avar Fairbanks, has merely been adopted as a state symbol, and the state will help each county erect a monument of its own in which this symbol will be used. Each county is at liberty to plan its own distinctive monument. Such a plan will show the political unity of Idaho, which is pretty badly divided geographically, and also the distinctiveness of each county.

The plan of a "state symbol" for a war memorial was made necessary because of the lack of physical unity of the state. The north and the south of the commonwealth have no direct communication or transportation. To go into the panhandle in the north from Boise, the state capital, one must pass through Oregon and Washington, then back into Idaho. Similarly in the south, Salt Lake City is the closest large market and the people frequent that city instead of Boise.

When the memorial question came up in the legislature, it became manifest that what was needed was a symbolical sculpture which should be typical of Idaho and which all the people might enjoy instead of just the people of Boise and vicinity. A fine monument in every community of the state, no matter how remote, it is felt will have a tremendous effect on the culture and advancement of the people as a whole.

Idaho's "Doughboy" stands with jaw set, gun ready for action. With head turned to study a new situation, he comes forth from an old one on the battle-front in which he is victorious, as is shown by the defensive headgear of the foe he carries. The face is a true Western type, not a composite. The memorial is typical of the men who placed the ideal of freedom above that of life.

Mr. Fairbanks has designed a number of different settings. Several place the statue beside a fountain. In one it is a part of a marble seat, a resting-place for the weary. In another it is an entrance to a park, a memorial gateway. The topography of different counties has suggested different settings, so while every county will have the same memorial, each setting will be different.

Idaho commissioned Avar Fairbanks, who is professor of sculpture at the University of Oregon, to design the memorial, for two reasons—first, on account of his unusual talent, and, second, because Idaho claims him as a native son. At the age of thirteen he obtained a scholarship in the Art Students' League of New York. At fourteen he exhibited in the National Academy of Design in New York.

Two New Bursaries for French Art Are Provided by Americans

PARIS.—Two new bursaries for French artists and writers to encourage talent have been announced by Mrs. George Blumenthal, the American founder of the American Foundation for French Art and Thought. Each of these, like the ten funds already being distributed, is for 12,000 francs yearly.

One of the new funds, to encourage painting, is in the name of Henry C. Frick. The other, devoted to science, is to be called the "Joffre" bursary. It is endowed by an American who asked that his name be withheld.

Borthwick Heads Scottish Artists

EDINBURGH.—At the annual meeting of the Society of Scottish Artists, the resignation of Sir John Stirling Maxwell as honorary president was accepted and His Grace the Duke of Atholl was elected in his place.

A. E. Borthwick was elected president of the society, and Alfred W. Lowe was re-elected secretary.

PARIS ENJOYS GREAT POLISH ART DISPLAY

Sculptures by Wittig and Paintings by
Wyspianski Are Features of Extraor-
dinary National Exhibition at Salon

PARIS.—Exhibitions of a national character are usually disappointing. It does not seem possible adequately to present the right men. The magnificent Czecho-Slovakian collection of popular arts at the Pavillon de Marsan last year was an exception, and the Polish manifestation annexed to the Salon this year is the completest we have had so far from the artists of that country.

The organization of the display is due to M. Ruszczyc and to M. Edouard Wittig, Poland's leading sculptor, whose name was already well to the fore in Paris prior to the war. Since then he has been in his own country, where he has successfully striven to keep the artistic spirit alive through trials the worst of any country in Europe. His determined technique expresses itself in striking busts of Field-Marshal Pilsudski, Poland's Foch, and of the Countess Branicka, while his wonderfully rhythmical marble "Eve" puts him in the first rank of sculptors in France as well as in his own country. His bronze group "Triumph" is full and robust, and replete with strongly-felt heroic expression.

Of an extremely recherché character is the sculpture of M. Clément Swiecinski, who is similarly consecrated by Paris. His feeling is lofty and his sense of form expresses it to perfection.

M. Kuna is another gifted sculptor, graceful in the Falconet manner. M. Dunikowski is a first-rate portraitist, as is also M. Laszczka. M. Ostrowski has a fine head of Olga Boznanska and Mmes. S. Lednicka and Kaminska deserve mention. M. Biegas belongs to a species of artist whom critics call "mystical." The "Creation of the World" is a subject he is not afraid of managing.

The picture-section gives us a long-desired opportunity to become acquainted with originals by Poland's greatest pictorial artist, the wondrous poet-painter, Stanislas Wyspianski, who, through premature death (1869-1907), deprived himself of wide renown and the world of a genius.

The time will come when Wyspianski will be ranked, notwithstanding the short term of his life—about equivalent to Chopin's—side by side with Holbein, among the masters of the past, and Renoir, among those of the present day. Put Wyspianski's marvellous, pastel-relieved drawings of mothers and babies and of women's and children's heads on a wall with Holbein's drawings on one side and Renoir's on the other, and he will not only withstand the test, but a feeling which is peculiar to him, partly national, partly personal, the strange, insinuating grip of his swooping line (a line always unbroken, always curved), the searching, anguished look in the eyes, will bring him out triumphant. It is Polish idealism and Polish nostalgia. Chopin expressed it in music; Wyspianski in line.

Matejko is far more celebrated and generally taken to be Poland's greatest artist, for he lived longer (1838-1893), his production was on a larger scale and made a wider, more popular and at the same time a patriotic appeal. He painted historical pictures with mastery and in the best Ecole des Beaux Arts style. He is represented here by one such work and several extremely competent portraits.

The French critics have not failed to lay stress on the fact that Olga Boznanska is French on the maternal side. But she too gives evidence of that intensity of feeling which singularizes Wyspianski, thought she communicate it differently, for Olga Boznanska's mode of rendering it is not linear. In her, too, there is that something strained you meet in Chopin and Wyspianski.

M. Brandel contrives to compress a Michael Angelesque vastness in small dry-points the size of a pocket-handkerchief. Mme. Stryjenska finds her inspiration in the national folk-lore.

Others belonging to the more characteristic artists are Nawroczyński with his "Unicorn Hunt"; Roguski's exquisite "Madonna," and Zak, in whose "Chant d'Amour," drawing, color and feeling are all most harmoniously combined. —M. C.

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CLEVELAND

Attendance at the third annual exhibition of Cleveland Artists and Craftsmen has surpassed all records since the opening of the Museum of Art, 11,455 attending on the first Sunday alone. Sales, too, have exceeded last year's record.

Henry Keller, who paints in a big virile way, not unlike Zuloaga, has aroused much interest by his group of paintings from the Taos country. He excels as an animal painter, but has also won honors for landscapes, decorative work, including murals, and etchings.

Frank N. Wilcox found his inspiration close at home. His "Fish Tug on Lake Erie" and "Bridge at Gates Mill" are among the best of many pictures in which Greater Cleveland, its streets, its harbor, its parks, its smoky industrial section, are represented.

William J. Edmondson shows two idealized figure subjects, a portrait of Dr. J. G. Fraser, and other works. August Biehle went to picturesque old Zoar for his subjects, Caroline Coit to Concarneau, France, Ethel Stilson to the water front of Volendam, and Clara L. Deike to Provincetown. Cora M. Holden's portraits, William J. Eastman's decorative studies, Carl Broenil's "Springtime in the Valley," Gerrit A. Beneker's prize-winning portrait and Provincetown sketches, George Adameit's landscapes and the work of Timothy Clough, Norris Rahming, Gordon Barrick, Wilbur L. Oakes and Robert W. Satterfield, are outstanding features.

Wilhelm George Reindel has found such success among his New York patrons that he is giving up his delightfully artistic home here and will remove to New York permanently. He is about to make an etching of President Harding, who is an admirer of his portrait study of Abraham Lincoln.

The Kovner and Wood Gallery has followed its showing of rare prints under the management of H. M. Dunbar, of the Roullier Galleries, Chicago, by an exhibition of canvases by Inness, Homer, Hassam, Weir, Twachtman, Blakelock, Carlsen, Murphy, Davies, Deming, Redfield and Waltman.

At the Gage Galleries the latest attraction is a showing of old masters from the Ehrich Galleries, New York. Paintings of the Maine Coast by Bertrand H. Wentworth have also aroused much interest there.

Arthur Jule Goodman, who has been for many years in Europe, a pupil of Bouguereau, and a salon exhibitor, has returned to locate permanently in Cleveland.

—Jessie C. Glasier.

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PARIS

LONDON LETTER

May 16, 1921.

The rejection by this year's Academy of the work of well-known artists who have exhibited at Burlington House for many years in succession, has brought a storm of indignation; such names as those of John Collier, Hugh Riviere and Tom Mostyn being among those artists who have failed to satisfy the Hanging Committee. Particularly keenly has the position been felt in the case of those painters who have had presentation portraits returned to them, and it is rumored that in some instances commissions have been repudiated in consequence.

The academic "storm in a teacup" has had an amusing sequel. The alleged injustice displayed in the rejection of so many alleged masterpieces led to the enterprising project of an "Exhibition for the Rejected" and arrangements were accordingly made with a West End Gallery to offer free hanging space to the unappreciated. The result was that those with a name to live up to hesitated to label themselves as unworthy of Burlington House, while those who have sent their pictures, unfortunately for themselves, provide absolute justification for the decision of the Academy, their work being either inefficient or extremely commonplace.

Under a hundred pictures in all have been submitted, though thousands must have been rejected from the Academy.

The coal strike, leading to the curtailment of train service and the consequent difficulty of transportation, has led to the postponement of a number of projected sales of antique furniture. Similar difficulties are being experienced in connection with the transportation of sculpture, a fact which has been responsible for Mrs. Gertrude V. Whitney's exhibition not opening at the McLean Galleries till the latter part of this week.

It is expected that American collectors will be well represented at Sotheby's on June 22, when the third portion of the Yates Thompson manuscripts is to be dispersed. This comprises fifteen illuminated manuscripts and the same number of early printed books, among them a XIV C. "Lancelot du Lac" in three volumes, Charles V's "Credo," a diminutive manuscript in a richly jeweled and enamelled case, and a fine Boccaccio. In view of the historical associations of many of the items, competition is likely to be especially keen.

Forester, the artist whom Queen Victoria commissioned to paint a commemorative picture of the coronation of Czar Nicholas II, has lately carried out for Lord Desborough a replica of his picture, "The Sailing of the Mayflower from Southampton, 1620" which was painted for the Society of the Pilgrims of Great Britain. This replica is destined for the Pilgrims of the United States, and an admirable photogravure of it has been prepared by Messrs. Graves, of 60 New Bond street, which by reason of its great decorative merit, is bound to find much appreciation among American art-lovers. The scene is finely composed and its spirit well conceived. —L. G.-S.

MUNICH

May 15, 1921.

Munich, formerly the centre of German art, has been disturbed in its normal life more than any other city in Germany. However, there is now being manifested, however feebly, the wish to raise Munich in European opinion and to change it from a favored excursion of the Bavarian Alps to the art centre it was in Lenbach's time. Art, it is felt, must not be undervalued, even from an economic standpoint, for it brings high return without using up material.

But living art is here only in the way of Expressionism. Marc and Weissgerber, who fell in the war, were Munich men, and are still the strongest pillars of Expressionism. The Gallery Thanhauser now has a memorial exhibition of Eugen von Kahler, Weissgerber's teacher, who shows us his romantic soul in Oriental subjects and in interesting and tasteful color.

The Gallery Goltz is the only one that essays Modernism, and presents Expressionism, Dadaism and Futurism. Some pictures with strong colors and firm contours by Davringhausen, Mense and Schrimpf show a trend toward concise primitiveness and serious objectiveness. In the other galleries one sees paintings only by local celebrities and works of the old masters. —F. T.

Atlanta, Ga.

The sixth annual exhibition of the Atlanta Art Association was held in a specially arranged gallery at 65 South Broad street, with an array of 64 pictures, as compared with 42 last year—all the work of local artists.

The number of pictures by any one exhibitor was limited to four; so the showing this year represented the work of many artists, among them being J. H. Weygant, Mrs. R. Mitchell, Mrs. John Cooper, E. S. Reeder, C. R. Hardy, R. Cohn, Mrs. McKinley, Mrs. E. Willingham, E. Paxton, P. McConnell, Miss Edwards, M. A. H. Smith, N. Van Hook, Wilbur Kurtz, J. S. Couper, Mary Carraway, E. K. Turner, Miss Gillam, Miss Haines, William Saling, M. B. Young, C. M. P. Scott, Charles R. Brown, F. Knight, A. E. Wynn, A. F. Drew, F. P. Smith, S. F. Yeager and the Charcoal Club.

Among the most notable pieces on exhibition may be mentioned Mr. Weygant's "Late Afternoon," an especially brilliant bit of work; Miss Edwards' "On the Veranda," regarded as a strong candidate for the Inman prize; Mrs. McKinley's "Roses"; Mr. McConnell's "Portrait of a Girl"; Mr. Smith's "Portrait of Mr. D."; Mr. Kurtz's water color "The Pool"; Mr. Paxton's "Miami from the Causeway"; Mr. Turner's "October Morning"; Miss Gillam's "Portrait of Self"; Mr. Salings' "Bermuda"; Mr. Knight's "Dawn"; Mr. Yeager's pencil drawings, and Mr. Young's "Girl Smiling."

Houston, Texas

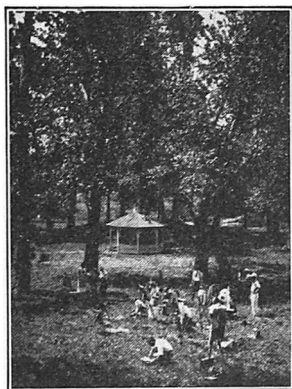
An exhibition of the paintings of John Clark Tidden was recently held at the University Club, under the auspices of the Houston Art League.

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Auction Record

Luis Ruiz Spanish Antiques

Clarke's Galleries.—The collection of Spanish antiques formed by Senor Luis Ruiz of Madrid; May 17-21. Total, \$70,104 for 901 lots. A report of the sale on items fetching \$200 and more:

200—Chorus bench, with cardinal's armorial bearings, 16th C.; Kelekian Co.	\$600
313—Six leather chairs, 17th C.; J. A. Tompkins.	330
380—Bench of an altar with cardinal's coat-of-arms, 16th C.; Kelekian Co.	550
440—Six leather chairs, 17th C.; Mrs. J. Slater	255
597—Polychrome relief, Christ disputing with the wise men, 16th C.; W. R. Hearst.	325
598—Polychrome carving, Birth of Jesus, 16th C.; W. R. Hearst	520
599—"The Annunciation," Flemish School, 15th C.; W. R. Hearst	450
600—Saint Elena Uncovering the Cross, Flemish School, 15th C.; J. K. Branch.	750
752—Primitive picture, Birth of St. John, 15th C.; W. R. Hearst	300
758—Two carved and gilded chandeliers, 16th C.; W. R. Hearst	260
759—Walnut bench, armorial bearings of a cardinal, 16th C.; W. R. Hearst	925
768—Large card table, 17th C.; Judge Seabury	650
774—Seven small chairs, Louis XIV style, 17th C.; E. C. Bacon	350
777—Spanish bargueno, 16th C.; W. R. Hearst	810
778—Spanish bargueno, 16th C.; W. R. Hearst	1,000
779—Chorus bench, with armorial bearings, 16th C.; W. R. Hearst	650
788—Green damask, 17th C.; Carvalho Bros.	325
793—Embroidered cloak, 16th C.; A. Sisteri	1,900
794—Silver lantern, from Cathedral of Santa Cruz de Tenerife, 17th C.; W. R. Hearst	550
795—Silver lantern, from same source, 17th C.; W. R. Hearst	500
796—Silver lantern, from same source, 17th C.; W. R. Hearst	450
797—Large carpet, from Convent of Royal Nuns of Castile, 16th C.; Charles of London	3,000
799—Picture in five parts, Ecclesiastical themes, Gothic gilded frame, 15th C.; R. L. Thomson	1,250
866—Table, renaissance period; W. R. Hearst.	250
867—Descent from the Cross, Italian Renaissance; A. Allison	310
870—Two paintings, school of Titian; 16th C.; J. Bartlett	350
871—Two still life pictures, 17th C.; A. Galois	200
887—Marble statue, a courier, 16th C.; W. R. Hearst	900
893—Blue lacquer bed, 18th C. decorations; Mrs. Kendall	700

Lawrence Hook Rug Collection

American Art Galleries.—Collection of early American hook rugs formed by C. E. Lawrence of Belmont, Mass.; May 19-20. Total, \$15,458 for 360 lots. A report of the sale covering items fetching \$100 or more:

84—Symbolic hook rug; Mrs. W. G. Riddle.	\$115
272—Floral hook rug; Mrs. E. F. Albee.	105
283—Tile hook rug; E. Feffercorn.	200
288—Eagle and flag hook rug; Seaman, art.	300
291—Rose and gray hook rug; E. Feffercorn.	120
298—Floral hook rug; K. W. Nosken.	240
302—Golden tan hook rug; K. W. Nosken.	155
309—Cottage hook rug; Mrs. J. F. Erdman.	180
310—Embroidered blue hook rug; K. W. Nosken.	165
311—Stellate medallion hook rug; David N. Wilber	100
313—Diamond tile rug; R. Schley	250
314—Stellate medallion hook rug; C. J. Sullivan	165
315—Square tile hook rug, late 18th C.; R. Schley	155
317—Floral tile hook rug; Miss F. Hartley.	105
318—Floral hook rug; K. W. Nosken.	240
327—Elaborately medallioned hook rug; E. Feffercorn	105
335—Floral tile hook rug; A. B. Butfield	105
341—Floral tile hook rug; R. Schley	100
344—Rainbow hook rug; E. Feffercorn.	110
350—Black tile hook rug; K. W. Nosken.	115
360—Mosaic tile hook rug; Rupert Folger.	130

Azeez Khayat Antiquities

Anderson Galleries.—Greek and Roman glass, Rakka potteries, Egyptian necklaces, etc., collected by Azeez Khayat, together with Italian and French brocades collected by Charles Pallacek; May 20-21. Total, \$8,168 for 458 lots. A report of the sale on items fetching \$100 or more:

150—Greco-Egyptian bronze statuette of Hathor from the Prof. H. C. Parker collection; W. R. Hearst	\$430
157—Rakka six-sided tabouret, turquoise-blue glaze; J. Mills	195
198—Small Roman painting, from wall decorations at Boscoreale; J. Mills.	165
200—Persian sword, blade of Damascus steel; E. Collins	100
336—Rakka jar, silver iridescence; W. H. Morse	90
425—Greek bronze figure, 2nd C. B.C.; W. R. Hearst	260

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—The Botanical and Genealogical Library of the late Robert C. Wilkins, of Washington, D. C., together with the "Frank Forester Collection" of Warren E. Freeman; May 31, afternoons.

Madison, N.J., 100 Central Ave.—Collection of Early American Antiques, Lowestoft China, Engravings and Old New Jersey Relics; assembled by Mrs. Edith Bruen; Saturday, June 4, 10 A.M.

Paris Auctions

(First Fortnight in June)

Hotel Drouot, Salle 6, Friday, June 3.—Art-objects and furniture; faïences and porcelains; old style chairs; tapestries. Auctioneer: Me. Henri Baudoin. Expert: MM. Mannheim.

Galerie Georges Petit, Saturday, June 4.—Monsieur X—collection. Art objects and chiefly 18th C. furniture; fine old furniture; tapestries. Auctioneers: MM. Lair-Dubreuil and Henri Baudoin. Experts: MM. Paulme and Lasquin.

Galerie Georges Petit, Wednesday, June 8.—Comte de la Bédoyère collection. Important pictures, exceptional works by Hubert Robert and portraits having hung in Mme. Geoffrin's salons; drawings by Cochin, portraits of 18th C. celebrities. Auctioneer: Me. Henri Baudoin. Expert: M. Féral.

Hotel Drouot, Salle 11, June 7, 8, and June 9.—Beurdeley collection. Sale of porcelains and old faïences; art objects, etc. Auctioneers: MM. Lair-Dubreuil and Henri Baudoin. Experts: MM. Mannheim.

Hotel Drouot, Salle 6, Friday, June 10.—Monsieur B—legacy. Sale of art objects, old paintings and pastels, chiefly 18th C. furniture and tapestries. Auctioneers: MM. Mannheim, Paulme and Lasquin. **Galerie Georges Petit, Saturday, June 11.**—Sale of an important picture by Drouais; art objects and chiefly 18th C. furniture; furniture by Hache (of Grenoble); important tapestries. Auctioneer: Me.

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Galerie Georges Petit, Tuesday, June 14.—M. Emmanuel Bacher legacy. Old English masters; art objects and XVIIIth C. furniture; fine writing-desk by David Roentgen. Auctioneer: Me. Lair-Dubreuil. Experts: MM. Paulme and Lasquin.

Dallas Women to Run Gallery

for Benefit of Texas Artists

DALLAS, Texas.—As a result of the success of the tenth annual exhibition of paintings by Texas artists held under the auspices of the Dallas Woman's Forum, the organization will establish a permanent exhibition room at its headquarters where works by Texans can always be seen by prospective buyers.

All Texas artists will be eligible to this free gallery, but the fitness of works submitted will be passed upon by the art committee of the Forum.

Los Angeles

The Second Annual Exhibition of the Painters and Sculptors of Southern California created much interest at the Museum of History, Science and Art. This is rather a new venture, as it is only the second year that a show of this sort has been held under the auspices of the Museum, but it has proved very successful, as it allows all the artists of the community a chance to submit their work to the jury and also gives them a voice in selecting that jury by vote.

The exhibition had seventy-nine paintings, eighteen miniatures and seventeen pieces of sculpture. Among the contributors were some Eastern painters who are in California for a time—Nicholas R. Brewer, Alson Clark, Gardner Seymour and Everett Warner. The three latter served on the jury of awards for the Mr. and Mrs. William Preston Harrison prize, which was offered for the best work of art in the exhibition, irrespective of subject. This was awarded to Guy Rose for his beautiful landscape, "In Arcadia," a subtle and characteristic rendering of California hills in sunlight.

The exhibition opened with a large reception given by the board of governors in honor of the contributing artists and Mr. William A. Bryan, the new director of the Museum. Mr. Bryan was the guest of honor a short time ago at a dinner given by William Preston Harrison at the California Club. Many new plans for the furtherance of art in Los Angeles were discussed. Mr. Harrison was appointed honorary curator of art at the Museum in appreciation of all that he has done in his encouragement of art. —Helen W. Rich.

St. Paul, Minn.

The exhibition of the American Guild of Painters, now showing at the Minneapolis Institute of Arts, will come to St. Paul in June and this two weeks' showing will close the season.

The St. Paul Institute, under whose auspices the exhibitions at the Library have been held, has been able to give the public many fine things this season. The busts of the Allied leaders by Jo Davidson were shown last month. Other notable groups included the paintings by Charles Ritschel, which were among the finest things shown here in years. Several local exhibitions also were held.

The Woman's City Club has made a departure that will be of great interest to St. Paul artists. From time to time, when a St. Paul painter really accomplishes something of note, space will be provided for exhibition on the club room walls. Several St. Paul artists are represented now in a showing that for selection and fitness is noteworthy.

GREENWICH, CONN.

The fifth annual exhibition of the Greenwich Society of Artists at the Bruce Museum, opened Saturday, May 14, with a reception for members and their friends. The exhibition includes painting, sculpture, etchings, arts and crafts and a loan collection of early Chinese art. The display this year is a most attractive one.

There is a beautiful subject by Robert Reid, "The Furs" and a fine cause. Richard Miller's "Day Dreams" has an elusive quality of sunlight. There are three charming marines by Henry B. Snell. Robert Spencer sends "A Waterfront." F. Ballard Williams "Summer Garlands" and Leonard Ochtmann a subtle and poetic "In Connecticut." Other good canvases are by Matilda Browne, Carleton T. Chapman, C. C. Curran, George Wharton Edwards, F. C. Frieseke, Florence W. Gotthold, Dorothy Ochtmann, Mina Fonda Ochtmann, Henry Rittenberg and Cullen Yates.

Among the water colors are two excellent studies of Belgian architecture by George Wharton Edwards.

The sculpture consists mostly of small bronzes, with the exception of two very fine marble figures by Gutzon Borgelum. H. G. MacNeil sends his beautiful "Dreams," Robert Aitken "A Thing of Beauty," Herbert Adams a "Nymph," Chester Beach two charming little figures, F. Q. R. Roth "Wolfhound," Bessie Potter Vonnoh "A Sketch" and "Daphne," Malvina Hoffman her spirited "Pavlova Gavotte" and Janet Scudder a "Turtle Fountain."

A. A. Weinman is represented by "The Bowler" and "Head of Lincoln." A. Phimister Proctor, Abastenia St. L. Eberle, Brenda Putnam, Carol B. BacNeil and Gertrude V. Whitney also send good examples.

The work in arts and crafts consists of designs in polychrome wax, examples of artistic photography, lustre ware and batik scarfs.

There is a collection of etchings by Clarence Rowe.

Early Chinese art objects are loaned by A. W. Bahr and Timothy Crowley, each of whom have arranged a case of ceramics, many of them very choice pieces. Mr. Bahr has loaned also a number of fine Chinese paintings of the Sung, Yuan and Ming dynasties.

The exhibition will be on view until October 16, and may be seen any afternoon except Monday. The Bruce Museum is located in Bruce Park close to the Greenwich railroad station. It is only about half a mile from the Boston Post Road and so is easily accessible to motorists.

Columbus, O.

Quite the most important exhibition that the Art Association has presented at the Gallery of Fine Arts this year is the one now showing of the recent work of Miss Alice Schille, a Columbus artist. The exhibition is as diversified as if it were presented by several artists. There are portraits, figure studies, landscapes, seascapes, still life in both oil, water color and tempera. Furthermore, in some of the water colors we are confronted by the very modern spirit where color emotion threatens to supersede form.

Notable among the examples are "Mother and Daughter," "Joe," "The Princess Passes By" and "Oriental."

Salt Lake City

An interesting display of craftsmanship is being held until June 7 under the auspices of the Associated Craftsmen at the Utah Art Gallery. The exhibit includes interesting examples of pottery, metal work, lacquer, batik, and other decorative art.

PHILADELPHIA

Incorporated on February 26, 1876, the Pennsylvania Museum and School of Industrial Art, owing its establishment to the interest awakened in art and art education by the Centennial Exhibition, has just issued its circular of the Forty-fifth year of the Industrial Art Department. It includes a historical sketch of the institution, a calendar of the school year 1921-22, the personnel of the staff of officers and instructors, an explanation of the aims and ideals of the school. Mr. John D. McIlhenny is the president of the board of officers, Mr. Eli K. Price chairman of the committee on instruction, and Mr. Huger Elliott principal of the school. Twelve prize scholarships and thirty other prizes are awarded annually. The pamphlet is attractively illustrated by reproductions from some of the best work of the students. The commencement exercises of the school took place May 19, and the annual exhibition of students' work was thrown open to the public.

Rittenhouse Square resembled, last Thursday, one of the picturesque open air market places that give such a charm to old world provincial towns, always an inspiration to the artist and the motif of many famous canvases. The square was converted into a "Flower Mart" conducted by a committee of women prominent in social circles, headed by Mrs. Eli K. Price and Mrs. Andrew Wright Crawford. Gayly striped awnings protected great banks of brilliant flowers offered for sale by costumed girls. The scene was a riot of color and animation, attracting attention from a number of artists with their outfits. These affairs are annual in their occurrence, the proceeds being devoted to charity.

Oriental color in scenery and costume was the keynote of the spring revel of the Pennsylvania Academy Fellowship, styled the "Bal des Odalisques." The decorations of the ball room, reproducing the surroundings of a Persian garden, were painted by Mrs. Georgianna Brown Harbeson, assisted by other students.

Mrs. Clare Sheridan's sculptured work continues on view at the Art Alliance until June 1. Mrs. Sheridan gave a talk on her experiences in Moscow while modelling portraits of Lenin, Trotsky, Zinoviev and other Soviet leaders.

At a reception given to him at the Three Arts Club at the close of an exhibition of his works, Mr. Alwyn Williams, president of the Royal Society of Miniature Painters, stated that he was engaged in a propaganda for the establishment of an International Society of Miniature Painters having for its object, among other things, the interchange of the best work of miniature artists of all nations and to fight the photographic miniature fakes that are now deceiving the unwary.

—Eugene Castello.

Seattle

An exhibition of the art work of Seattle high schools is being held at the rooms of the Seattle Fine Arts Society. This begins with the simplest studies of arrangement of conventional designs in black and white and proceeds through still life and flower studies to figure work in charcoal and to graduate work in anatomy, costume designs and stage settings.

A section of the exhibition comprises stage settings and costumes in miniature designed for the school plays or operettas, and another is devoted to house designing and interior decoration. Pen and ink drawings of designs for posters and illustrations for the school papers are also shown.

—A. M. S.

Elmira, N. Y.

August Franzen has just completed a portrait of the late Matthias H. Arnot, donor of the Arnot Art Gallery to Elmira. The portrait, which will be placed in the permanent collection of the gallery, is now on exhibition with three other works by Mr. Franzen—"Portrait of an Admiral," "Portrait of a Poet" and "Portrait of a Young Lady."

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CHICAGO

Prizes in the water color show at the Art Institute have been announced as follows: W. P. Welch of Chicago, the B. A. Eckert prize of \$250 for his "Prisoners of War"; Howard Giles of New York, the C. A. Kremer prize of \$100 for his "Shore Line."

The International Poster Exhibition is generally acclaimed as the best show of its kind that the country has ever seen. Commercial posters predominate, there being only a few war posters to compete in interest. The British representation is the largest, the French next, and Italian, Polish and German in about equal strength. There are even a few Swedish examples. The quality for all nationalities is high. The American contribution holds its own despite the excellence of foreign offerings.

The Polish show is quaintly interesting, with many vivid and beautiful works. The Frederick Clay Bartlett collection of twenty canvases is much admired. All of these exhibitions opened on Saturday.

The exhibition of paintings and drawings by Raymond Jonson in the studios of Grace Hickox has been the social and artistic event of the past week. The versatility and skill of this artist impress one greatly in a one-man show. He is noted for his decorative works, but his small sketches from nature are most appealing.

The O'Brien Galleries announce an exhibition of the works of Max Kuehne, comprising landscapes painted in Spain during the last few years. New Yorkers will recall having seen these canvases at the Kraushauer Galleries recently.

Carl Bohnen will exhibit at the Anderson Galleries during the next fortnight. The Minneapolis portraits which engaged his attention nearly the entire winter will be seen for the first time in a public exhibition. Together with these there will be a collection of his portrait sketches in black and white.

Carson Pirie Scott & Co. report the recent sale of two important Bruce Cranes. The popularity of this artist in the West seems to keep pace with his Eastern standing, and it is becoming difficult to supply the demand here.

The Hovsep Pushman show is much admired and several of the canvases are under consideration by prominent collectors.

The Newcomb Macklin Galleries report a very successful season, with good returns from all exhibitions. The works of Oliver Dennett Grover are now on view in these galleries, where they show to great advantage.

The portraits of Charles Sneed Williams may be seen at the galleries of Arthur Ackermann & Son, where he has been exhibiting for some time past. They are impressive as ever, proclaiming him a man eminently fitted by taste and training for the field of aristocratic portraiture. —Evelyn Marie Stuart.

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WASHINGTON, D. C.

Among the portraits that Sir Philip A. de Laszlo has painted since he came to Washington last month is one of C. Powell Minnigèrode, director of the Corcoran Gallery of Art. It is an excellent likeness, spirited, vital, frankly sincere, and is painted with the technical brilliancy which characterizes this artist's work.

In appreciation of his faithful and efficient service, the trustees of the Corcoran Gallery have voted Mr. Minnigèrode a three-month leave of absence, that he may take an extended and semi-official trip abroad. He will sail on June 9.

Felicie Waldo Howell, a former student of the Corcoran Gallery of Art, who now stands high among contemporary American artists, showed recently a collection of water colors of extraordinary interest and merit in the atrium of the Corcoran Gallery.

It is interesting to know that during a fortnight recently 60,000 school children in the Washington public schools visited the Corcoran Gallery of Art to see the drawings of children in other lands by Anna Milo Upjohn.

Cincinnati

At the annual election of the Cincinnati Art Club the following officers were elected: President, George Debereiner; vice-president, M. G. Dumler; secretary, Daniel Cook; treasurer, William Traxel; directors, William Wiessler, C. A. Meurer, Frank H. Bailey. Martin Rettig was elected Chairman of the Exhibition Committee. The club is now nicely situated in its new quarters, at 19 West Eighth street.

The life class members of the Cincinnati Art Club are now enjoying painting in the country, where they last year established themselves, in a beautiful spot not far from the city called "The Valley of the Moon." The work of the class in the winter season showed a marked advancement over the previous year.

M. G. Dumler has been appointed chairman of the art committee of the Business Men's Club of Cincinnati. This is a well deserved recognition of his earnest work in the field of art.

North Platte, Neb.

A society of art has been organized by members of nine different local clubs and societies. Mrs. Martha Woods of Lincoln was organizer and promoter and plans were made for an exhibition of paintings to be held here October 19 to 22. Officers elected are: Mrs. W. C. Shelver, executive president; C. L. Little, educational president; Mrs. Charles Bogue, business president; Mrs. Wilson Tout, treasurer; Mrs. C. E. McReynolds, secretary.

CALENDAR OF CURRENT EXHIBITIONS

Ackermann Galleries, 10 East 46th St.—Exhibition of original etchings and dry points by Kinney, Blampied, Hankey and Clark, through May.

Arden Studios, 559 Fifth Ave.—Summer exhibition of decorative paintings; reproductions of American furniture, antique objects d'art, to October 1.

Babcock Galleries, 19 East 49th St.—Exhibition of pastels by Carl Schmidt, through May 28.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of works by modern American artists; studies of landscapes and houses by Oscar Bluemner.

Brooklyn Museum, Eastern Parkway (Museum Station, Seventh Ave. subway).—Oil and miniature portraits by Thomas Sully, lent by Mrs. Mary Harris Sully; costumes and textiles from Eastern Europe, to June 3; English, French, Italian, German and American bookplates in the print department, to June 15.

Brown-Robertson Galleries, 415 Madison Ave.—Painter-Gravers of America, to June 1.

Brunner Galleries, 43 East 57th St.—Exhibition of Modern French painters, and landscapes by Jennie Van Fleet Cowdrey, through May.

Civic Club, 14 West 12th St.—All-Southern Exhibition, through June 10.

Dudensing Galleries, 46 West 44th St.—Special exhibition of water colors by Arthur F. Musgrave, and pastels by Cecil Bone, to May 28.

Ehrich Galleries, 707 Fifth Ave.—Memorial exhibition of portraits, studies and sketches of the late John Burroughs, by Orlando Rouland, to May 31.

Hanfstaeigl Galleries, 153 West 57th St.—Recent paintings by Nicola Luisi and John Ten Eyck, 3rd; also paintings by Lenbach, Stuck, Kaulbach, Harlfinger, Kasparides and Alexander Koster.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

Kennedy Galleries, 613 Fifth Ave.—Original drawings of American birds by Louis A. Fuertes; collection of ship models; through May.

Keppel Galleries, 4 East 39th St.—Original lithographs by George Bellows, through June 4.

Levy Galleries, 559 Fifth Ave.—French, Dutch and American paintings.

Metropolitan Museum, Central Park, Fifth Ave. at 82nd St.—Exhibition of Impressionist and Post-Impressionist Paintings; exhibition of modern French prints and drawings, until September 15; 10 A.M. to 5 P.M.; Saturdays, until 6 P.M.; Sundays 1 P.M. to 6 P.M.

Milch Galleries, 108 West 57th St.—Annual sculpture exhibition, to May 31.

Montross Galleries, 550 Fifth Ave.—Group of American painters.

Mussman Galleries, 144 West 57th St.—Monotypes by Eugene Higgins, to June 1.

N. Y. School of Fine and Applied Art.—8th floor galleries of the John Wanamaker Store; Annual Exhibition May 23 to June 1; also at school building, 2239 Broadway.

Pen and Brush Club, 134 East 19th St.—Exhibition of black and white illustrations and designs, to June 3.

Powell Galleries, 117 West 57th St.—Exhibition of paintings and sculpture by twenty-two American artists, through June 5.

Public Library.—American wood-block prints of today; animals in French prints, through May.

Salmagundi Club, 47 Fifth Ave.—Summer exhibition of pictures, to October 1.

Schultheis Gallery, 142 Fulton St.—Marines by C. R. Patterson, through May.

Societe Anonyme, Inc., 19 East 47th St.—Last exhibition of the season, Modernist works by Villon, Duchamp, Katherine Dreier, Molzahn, Muche, Covert, Godewols, Arnold Topp, Garvey and Henry Fitch Taylor, through June 15.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings, drawings and sculpture by young French artists.

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